CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SPRING 2014

COME HOME, REVEREND WAGNER | MEET SPACES DIRECTOR CHRISTINA VASSALLO | WHAT PRICE FOR YOUR SOUL? | MISSION DRIVEN MAY SHOW | ARTFACE: LAILA AND BRUCE

The Accident:
Recent Work by Nicky Nodjoumi

Dinner by Design:
Art of the Table

Two exhibitions open March 28: the politically charged work of Iranian-born artist Nicky Nodjoumi; and an exploration of how we dine by students in the ceramics, glass, and jewelry+metals departments at CIA.

Cleveland Institute of Art
Reinberger Galleries
cia.edu

Mar 28–May 2, 2014
Opening reception
Fri Mar 28, 6–8pm

cuyahoga arts & culture

Nicky Nodjoumi courtesy of Taymour Grahne Gallery, New York

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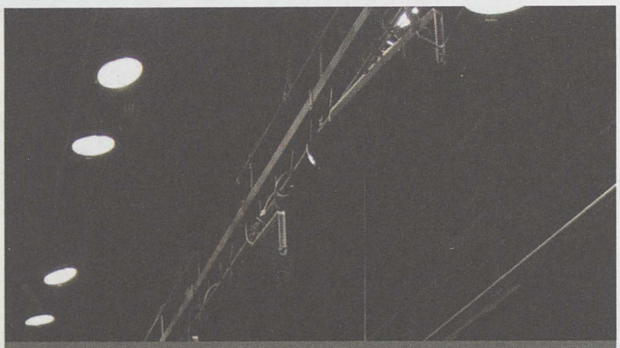

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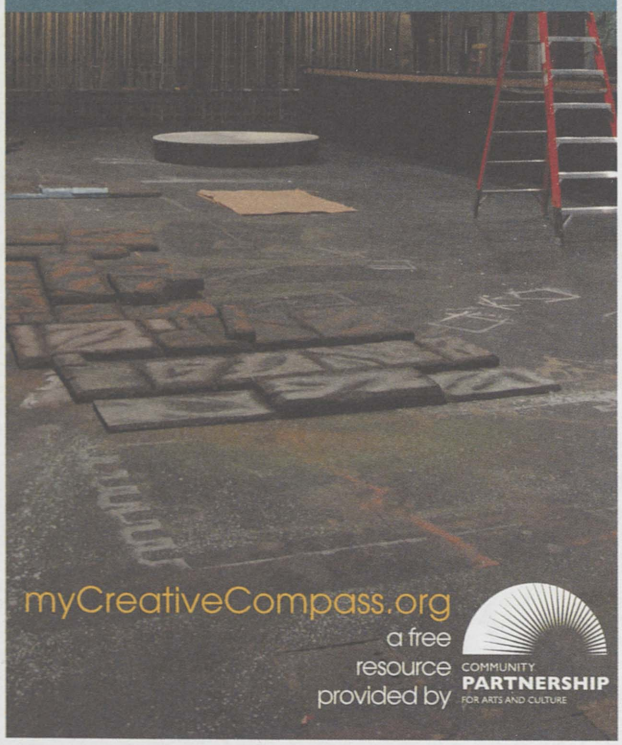

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THANK YOU

A huge thanks to all the artists and galleries represented on these pages. It is the artists and galleries—members of the Collective Arts Network—whose storytelling, financial support, and networking make it possible for Northeast Ohio to have a dedicated arts magazine. Without them *CAN Journal* would not exist, and Cleveland wouldn't have this important forum for its art scene.

Thanks also to the thinkers and doers who are coming together to keep this project moving forward, including (but certainly not limited to) Alenka Banco, Alli Ruuska, Brian Friedman, William Busta, Don Harvey, Grafton Nunes, Liz Maugans, Loren Naji, Nancy Heaton, Sally Winter, Tom Schorgl, Megan Van Voorhis, and Wally Lanci.

Thanks also to Consolidated Graphics for invaluable support, without which this would be a very different publication. Thanks to the Ohio Arts Council and also the Gund Foundation, for giving our efforts a boost. Thanks to St. Clair Superior Development Corporation for serving as CAN's fiscal agent. Thanks to the writers and photographers whose work fills these pages and makes it so much finer a publication than our shoestring budget gives us the right to expect.

Finally, we thank all of you who are reading this. By doing so you show that you are not simply a resident of Northeast Ohio, but an active member of the community, engaged by our visual arts scene.

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Ohio Arts Council

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The George Gund Foundation

CLEVELAND SPRING

The owners of Cleveland's professional sports teams may be getting a wake-up call in the Spring of 2014. Grassroots opposition to the sin tax for maintenance of the stadiums they use has energy and momentum. A November poll commissioned by the pro-sin tax campaign showed residents of Cuyahoga County opposed the tax by a margin of 10 percent, and if public discussion is any indication, the opposition has only grown since then.

Will that opposition carry over when Cuyahoga County asks its its voters to renew the cigarette tax that supports the arts? People who oppose public support for the sports teams could easily fail to distinguish between the two sin taxes. That, if you'll pardon the expression, would be a sin.

The cigarette tax to support the arts was approved by voters in 2006. Collection began in 2007, with the first grants disbursed in 2008. The vast majority of the money is given as operating grants for arts and cultural organizations around the county. To date, CAC has made grants totaling $112 million to 259 organizations. Without re-authorization of the tax, funds would be available in 2017, but not after that.

What would that look like? It's hard to imagine. But without it, the foreclosure crisis and fiscal meltdown that wrecked the economy in 2008 would certainly have devastated Cleveland's art scene. In 2009, when CAC released its first report to the public during a meeting at Severance Hall, then-president Steve Minter asked guests to "Imagine where we'd be now if we didn't have Cuyahoga Arts and Culture to help these organizations manage in tough times."

From the perspective of the Collective Arts Network—which has grown to nearly 70 member organizations, with active programming in neighborhoods all over the region—the arts have given a more than acceptable return in the investment. These pages contain the evidence.

Just flip through this issue, and you'll see broad engagement in the visual arts, from children and families in places like Art House, the Beck, BAYarts, and Orange Art Center, to risk-taking artists trying new things at SPACES, to accomplished painters and sculptors adding to the economy by selling work in commercial galleries.

Further, the arts don't just bring vitality downtown and to University Circle, but also to neighborhoods battered by foreclosure, like Collinwood and Slavic Village. Artists and galleries have jump-started revival in Detroit Shoreway, Ohio City, Tremont, and St. Clair Superior, and more. Indeed, the arts have anchored many of Cleveland's most successful neighborhood comebacks.

Because of these neighborhood success stories, and Cuyahoga County residents' direct experience with supported organizations, the arts and cultural sector has a great story to tell. But if the energetic campaign against the stadium sin tax is any indication, the arts sector will have to make that argument publicly, loudly, and with the voices of well-informed informed people.

According to Cuyahoga Arts and Culture, early stage plans call for putting renewal of the cigarette tax before voters as early as November, 2015, and at the latest the following year. The Community Partnership for the Arts and Culture began the groundwork early in February with a survey of CAC grant recipients. If you want to support the effort, start with CAN and immerse yourself in what art does in Cuyahoga County neighborhoods. Please turn the page, and enjoy this preview of what's coming up in the Spring of 2014. We'll see you out at the shows.

Michael Gill
Editor/Publisher

JOE CIMPERMAN

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ART IN NORTHEAST OHIO | SPRING 2014

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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COVER IMAGE: by the Reverend Albert Wagner. Photographed by Herbert Ascherman Jr.

Harris Stanton covers *New Terrain*, NOADA 2014, *Bioforms + Microcosms*, and *Absolute Art Auction*

COURTESY OF THE ARTIST

Violet Tangle, by Susan Danko.

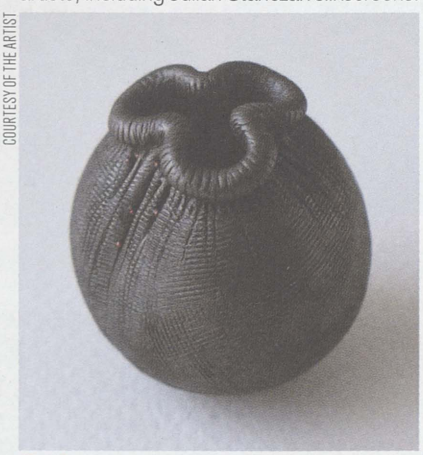
New Terrain: Works by Susan Danko

New Terrain (February 21 – March 22, 2014) is a one person exhibition of the works of Cleveland artist Susan Danko. Danko was the recipient of an Ohio Arts Council Fine Arts Work residency in Provincetown, MA in the summer of 2013. She used her time there to venture back into printmaking as well as further explore themes of destruction and renewal that are recurrent in her painted works. The exhibition presents this stunning body of work—both prints and paintings, all landscapes searching for a balance between beauty and debris in environments poised between hope and despair.

NOADA: The Northern Ohio Art Dealers 2014 ARTExpo

The Harris Stanton Gallery is please to take part in the 2014 ARTExpo (Fri. - Sun., March 14 - 16) at the Transformer Station in Ohio City. The Expo is the only venue in Cleveland where you can see and purchase a variety of art by some of Ohio's finest art dealers. Harris Stanton will bring an assortment of International, national and local artists, including Julian Stanczak silkscreens.

COURTESY OF THE ARTIST



"Split Sac," by Kate Budd, 2013, wax, graphite powder, glitterbeads.

Bioforms + Microcosms: Kate Budd, Eva Kwong, Beth Lindenberger, Sherrie Simms, Donna Webb

Bioforms + Microcosms (March 28 – April 25, 2014) is an exhibition of three-dimensional works inspired by the systems and processes of the biological and natural worlds, and the relationships between art and science. Eva Kwong explores how our human bodies function under the skin, referencing fertility and mortality. Kate Budd works with archetypal forms, creating hybrids that take emotional cues from the human body and possess the singularity of fruit, shells and roots. Both Donna Webb and Beth Lindenberger are interested in the relationships between the very small and the very large. Although the sculptures they make are human sized, made to fit in the hand, they refer to solar systems and microscopic plant and animal structures.

2014 *Absolute Art Auction*

The Harris · Stanton Gallery is pleased to announce the 21st Annual Absolute Art Auction, May 2 – May 9, 2014. The gallery organizes the fundraiser benefiting the Akron Art Museum. A portion of the proceeds are donated to the Museum to use as they see fit. In 2010 the money went towards Isaac Julian's True North exhibition, the museum's first multimedia installation, and in 2011 towards an installation of Sarah Kabot's work, "Unfolding Space." More than 70 works by international and regional fine artists and craftspeople will be available for bidding at a discounted starting price. The work will be on display at the gallery starting Friday, May 2. Bidding will continue for a week and culminate with a vodka tasting party Friday May 9, from 5:30 – 7:30 p.m. The general public is invited to enjoy the fun, festivities and bidding for a $10.00 admission charge which is fully donated to the Museum.

Harris Stanton Gallery
2301 West Market Street
Akron, Ohio 44313
330.867.7600
harrisstantongallery.com

NEW TERRAIN: WORKS BY SUSAN DANKO | FEBRUARY 21 – MARCH 22, 2014

NOADA 2014 ARTEXPO | FRIDAY – SUNDAY, MARCH 14, 15 & 16
Transformer Station, 1460 W. 29th St, Cleveland

BIOFORMS + MICROCOSMS: WORKS OF KATE BUDD, EVA KWONG, BETH LINDENBERGER, SHERRIE SIMMS, AND DONNA WEBB | MARCH 28 – APRIL 25, 2014
OPENING RECEPTION FRIDAY MARCH 28, 5:30 – 8:00PM

2014 ABSOLUTE ART AUCTION | MAY 2 – MAY 9, 2014
Vodka Tasting / Closing Party Friday May 9, from 5:30 - 7:30PM

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BAYarts presents Arabella Proffer's *Ephemeral Antidotes: Revisited*

by Pixie Emerson

COURTESY OF THE ARTIST

"Twins," by Arabella Proffer.

WHEN ARABELLA Proffer was diagnosed with a rare and aggressive cancer in 2010, she discovered a 16th century painting of Saints Cosmas and Damian where it appeared the "cure" for her particular ailment had changed little. The result of the traumatic experience of having a section of her leg removed gave way to a new fervent interest in medical history, and is chronicled in the afflictions of her fictional female portraits. Her work touches on themes of identity, history, rebellion, and refinement; and it gave her a way to work out her anger, realizing what she was suffering was nothing compared to old remedies and techniques. "My art and interests were in the way society lived in the past, but with emphasis on the defiant, glamorous, and eccentric—not daily strife," says Proffer,

COURTESY OF BAYARTS

Painting on the front porch at BAYarts.

"You could have been rich, important, or beautiful, but if sick, you would still receive brutal or worthless treatment."

Ephemeral Antidotes: Revisited explores the medical superstitions and practices of centuries past with a touch of magic realism. Described as everything from neorealism to pop surrealism, Proffer paintings are accompanied by stories highlighting both the fascinating and misguided aspects of old medicine. She takes her inspiration from old world mannerist portraiture and medical illustrations of the 14th and 15th centuries, weaving in her own contemporary punk and goth sensibility. Done in oil on linen, her stylized subjects are bold and colorful, yet reveal a hint of the sinister.

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
440.871.6543
bayarts.net

EPHEMERAL ANTIDOTES: REVISITED | APRIL 4 - 25, 2014
The Sullivan Family Gallery
OPENING RECEPTION FRIDAY, APRIL 4TH 7–9PM
MEET THE ARTIST: GALLERY TALK WEDNESDAY, APRIL 9, 6:30PM

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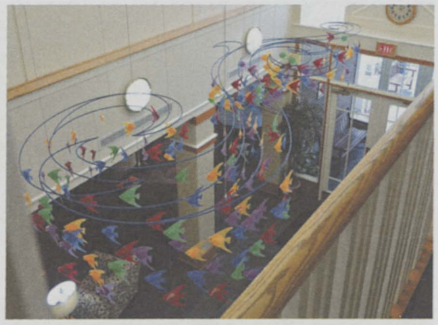
Angels Swimming at Ronald McDonald House

by Christy Gray

JIM GUNDLACH is a designer who creates dimensional shapes out of flat materials. His new installation at The Ronald McDonald House of Cleveland is a school of colorful fish that swim in the two story atrium just inside the entrance. Gundelach designed the fish so that pieces laser-cut from paper-thin plastic sheets could be fastened together in light, three-dimensional angel fish—red ones, blue ones, orange ones, green ones. There are 176 of them, swimming along a blue metal current that serves as a hangar for the slightly kinetic sculpture.

Ronald McDonald House commissioned the installation, which was made possible by the Feldman and Wehn Families, who have also contributed to Ronald McDonald House's outdoor tulip installation.



COURTESY OF GRAY HAUS STUDIOS

Fish installation by Jim Gundlach: Detail (above) and overview (right).

Gray Haus Studios consulted with the artist and Ronald McDonald House to manage the project. Gray Haus Studios provides fine art consulting services, including art selection, installation, and commissions for site specific locations. Past clients have included Glidden House, Roetzel & Andress, Fairmount Minerals and COSE. Other current projects are underway at Nordson Corporation, and—in collaboration with another consultant—at Southwest General Health System.

"Jim Gundelach's Angels is a bright spot of joy at Ronald McDonald House, a place that serves as a home away from home for families with sick children," said Gray Haus director Christy Gray.

Gray Haus Studios
Bay Village, Ohio
216.393.7533
christy@grayhausstudios.com

A Live Drawing Event & Fundraiser

Event: Saturday, April 12, 2014, 6 - 10 p.m.
Work on View: Sunday, April 13, 2014, 12 - 5 p.m.
Admission: $5, night of event
(FREE for Season Pass holders and children 17 & under)

SPACES
2220 Superior Viaduct
Cleveland, OH 44113
216.621.2314
www.SPACESgallery.org

Illustration by
Josh Usmani, 2014

May 30 - July 25, 2014

TAG

2 artists + 2 spaces + 4 weeks

COME WATCH THE GAME!

TAG: Thu Tran (Brooklyn, NY) & Jason Eppink (NY, NY)
Major support provided by the Robert Rauschenberg Foundation's Artistic Innovation and Collaboration program.

May 30 - July 25, 2104; Preview: May 15

Pavlina Mladenova (Sofia, Bulgaria)

Major support provided by the Cleveland Foundation's Creative Fusion artist residency program.

Image courtesy of the artist, 2011

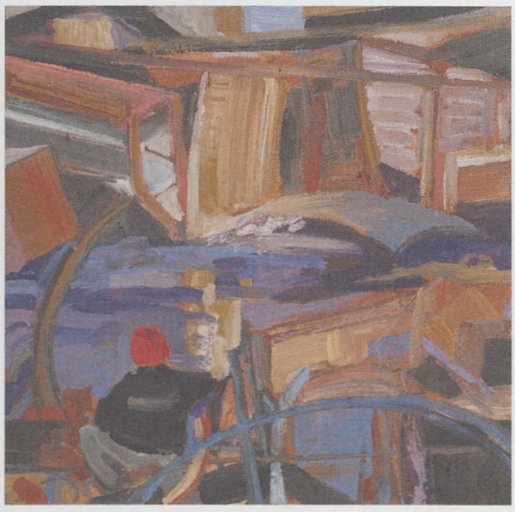
Maria Neil Explores the Real and Not So Real

by John Farina

COURTESY OF THE ARTIST

"Virginia Creeper," photo by Lori Kella.

COURTESY OF THE ARTIST



"Remains," by Hilary Gent.

SOME WORLDS aren't real. Some are so striking and perfect, they seem as if they can't be real. Still others are all too real to us – and not in a reality we necessarily want. This spring, the Maria Neil Art Project explores the worlds of five different artists in three exhibitions at two locations.

Lori Kella: *Artificial Worlds*

Lori Kella's photographs depict both grand landscapes and detailed narratives. The works often intersect, as they are both metaphors for uncertainty. They present increasingly unreal elements that create a tension for the viewer. Her images offer an enticing – or sometimes bleak – reality and an obvious incongruence, leaving you wondering just how real, or unreal, these worlds may be. Lori Kella is presented at the Shaker Historical Society in partnership with the Maria Neil Art Project, courtesy of the William Busta Gallery.

Hilary Gent: *Aftermath*

The body of work that Hilary Gent is currently immersed in is a series of paintings and assemblages inspired by the aftermath of a fire that burned a 20,000 square foot industrial building across the street from her 73th Street studio. A fire that came dangerously close to claiming that very studio. The initial impact of the fire created a solidified memory, which Gent has attempted to interpret and preserve through the process of collage, sketching and painting. The very first works, immediately after the fire, showed crisp, detailed images of the disaster. The most recent works – separated by time and life experiences – present a far more abstract representation of the traumatic reality of that night, and that point in her life.

Flower Power: Cynthia Penter, Deborah Pinter, Daiv Whaley

Flowers have an alluring, almost alarming power over us. Their beauty is something that can seem so perfect that it is hard to imagine that they are, in fact, very real. Daiv Whaley uses angles, close-ups, light intensity, intentional blurriness and his own manipulations in his Polaroid images. For more than 21 years, Whaley has been capturing natural beauty with a sci-fi aesthetic.

Cynthia Penter loves the relationship between people and flowers. Her film emulsion and digital portraits do not just feature flowers, but also people interacting with them. Through her photographs she explores the usage, meaning and symbolism of flowers in our lives. They make you wonder, just what is the purpose of flowers? Why do they exist – and why do they hold such a power over us?

Deborah Pinter creates her Scanagrams by digitally scanning flowers, using software to manipulate her imagery, and printing the photographs on lustrous polymer sheets. With their sharp forms and spare backgrounds, Pinter's floral images resemble Victorian-era cyanotypes and early-twentieth-century photograms—camera-less photographs that were made by placing botanical specimens or other objects directly onto light-sensitive paper that was then exposed to light. Pinter's more recent Flower series depicts single specimens in tight focus against dark backgrounds. Blossoms seem to materialize just beneath the surface of each image, where they are raked by intense light.

Maria Neil Art Project
15813 Waterloo Road
Cleveland, OH 44110
www.marianeilartproject.org
216-481-7722

LORI KELLA: *ARTIFICIAL WORLDS* | JANUARY 31 THROUGH APRIL 19
AT THE SHAKER HISTORICAL SOCIETY, 16740 SOUTH PARK BLVD., SHAKER HEIGHTS

HILARY GENT: *AFTERMATH* | MARCH 7 THROUGH APRIL 19

***FLOWER POWER:* CYNTHIA PENTER, DEBORAH PINTER, DAIV WHALEY**
MAY 2 THROUGH JUNE 21

Real Art in a Real Neighborhood.

by Amy Callahan

MICHAEL GILL

Artists at work on Loren Naji's Satellite Gallery installation, Moon[3].

LAST YEAR over coffee, Cleveland Institute of Art professor Lane Cooper succinctly summarized my babbling by saying, "Oh, so you are about real art in a real neighborhood." As we head into spring and the street comes to life again, I found myself reflecting on our changing community and what that tag line means.

The words 'real' and 'authentic' get tossed around a lot, sometimes to mask the opposite. What's 'real' about Collinwood? First, we are urban and proud of it. We've got a great mix of people and unique spots to congregate in, public and private. Waterloo Road is getting dressed up with decorative pavers, benches and planters, but we'll never look like the generic 'small town' outdoor malls in the 'burbs.

The 20 colorful murals of Zoetic Walls, painted by local and international artists, call out to passers by that they have landed in a thriving, creative place. Jutting out from the old Croatian Hall, the Beachland Ballroom's neon sign glows like a beacon for Indie music lovers, promising just about all that is good in popular music today.

There are stores aplenty, with merchants who built businesses from scratch selling the coolest hand picked vinyl, vintage outfits, classic toys and uniquely Cleveland wares. You can still get your keys made at Mac Locks, one of the oldest businesses on Waterloo, get the best hand-made sausage in town, pile your plate high at the Slovenian Home fish fry, or get hep dancing at Valerie Salstrom's monthly swing party. And pretty soon there will be a slew of new independent eateries to choose from as some of the best restaurateurs in Cleveland stake their ground.

So what about the "real art?" Waterloo Arts Gallery exhibits emerging and established artists who are pushing expression into new realms. Now, five other notable galleries have joined the district, including Loren Naji's new Satellite house.

But we aren't just showing art in the district; fine art is being made all around the neighborhood. Whether it is Tim Callaghan painting in his studio at Waterloo Arts, printing at Zygote's Z-Ink house, ceramics at Brick studio, sparks flying at Jerry Schmidt's sculpture studio, Painted rain barrel workshops, fiber art at Praxis, graphic design at No Problem Printing, tattoo design at Rebel City, or the meticulous restoration of old stained glass windows at Azure, professional artists work here everyday. And Northeast Shores' work to activate vacant spaces has been catalytic.

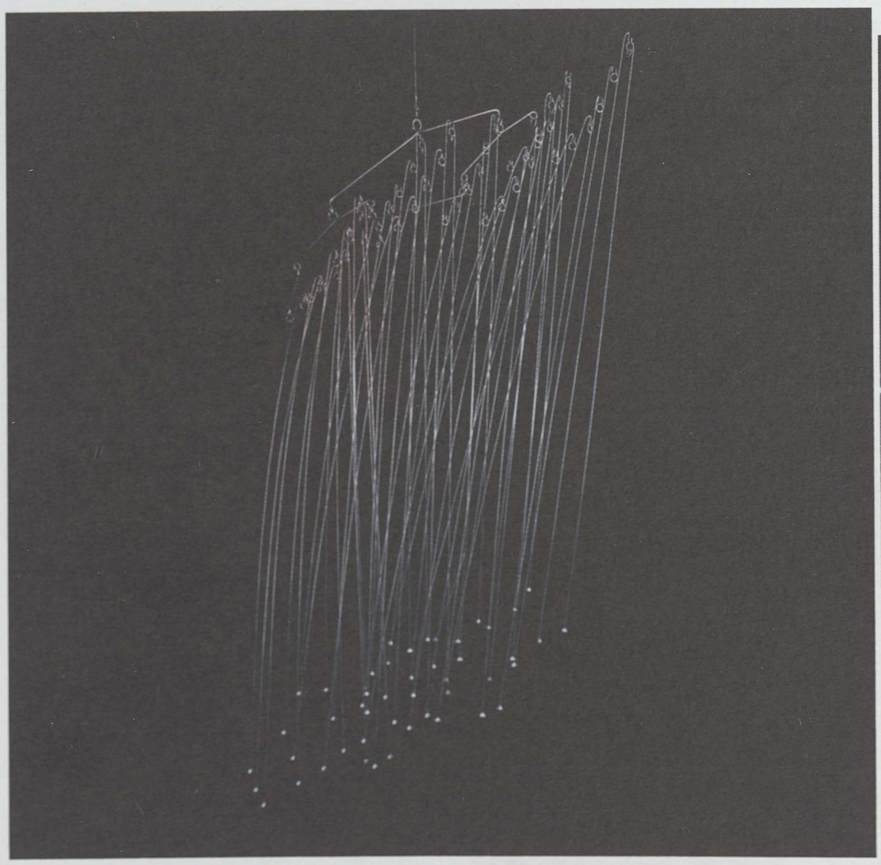
From Waterloo Arts steady outpouring of presentation and performance, to the annual blowout Waterloo Arts Fest (the last Saturday in June), we're all about bringing our 'real' neighborhood together and making, seeing, hearing and experiencing 'real' art. So if you want a great mix of people, a little irreverence, a lot of DIY spirit and a huge dose of connected community, you might want to check it out.

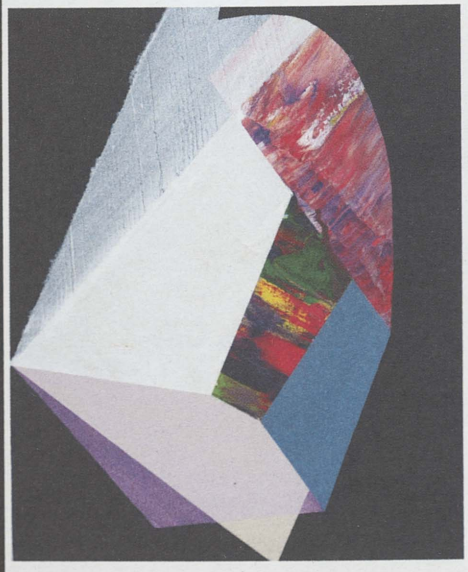
Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

Terry Welker and Jennifer Omaitz at 1point618

COURTESY OF THE ARTIST





COURTESY OF THE ARTIST

ABOVE: Terry Welker, *Alaskan Rain & Wind Driven Rain.* RIGHT: Jennifer Omaitz, *Jewlgem,* 2013, acrylic on canvas.

Terry Welker

Making mobiles comes from my passion for architecture, poetic space and meaningful places. Building on the tradition of Alexander Calder, Terry Welker says. I work to understand and extend the language of mobiles by animating form, space and surface with motion. Working with abstractions, without the restraints of literal interpretation, many of my forms come from my memory of a shape rather than a direct adaptation. I also see the process of creation as an intentional act of 'making' that comes from experimentation, trial and error, letting form come from the nature of materials and tools. Seeking simplicity and elegant strength in every composition, I use curves, arcs, and lines as continuous sub-theme as if to draw three dimensionally in space. The unique character of mobiles reveals the inherent challenge of gravity and the mystery of delicate balance. Seeking to push the limits of form and space with these forces I work to orchestrate 'near misses' and enable 'soft collisions.' The unpredictable and accidental nature of these movements allows the observer to move beyond simple viewing and become unconsciously engaged in the enjoyable act of "watching."

—Terry Welker

Project Space:
Jennifer Omaitz, *Solid Movement*

Solid Movement currently seeks to slow down the movement of the gesture—the gesture as an icon or symbol of 20th century painting. How can it be re-prioritized? Gesture is a symbol or partial symbol for geology (geography) as present in stillness, thing-ness, or as a point that describes a quiet moment of the Abstract. This place in the painting, the intention of the artist and the intention of the delectable in the paint; the intention of the mark as it fights with its presence on the surface of the canvas (or paper, or substrate); painting as document of state change and design affect.

The state of the paint is currently solid. Paint moves from solid to liquid. Scientifically speaking perhaps the invisible component is the hand of the artist. How can gesture tap into movement without being literal? How can a painting touch or trigger memory of interior and exterior spaces?

—Jennifer Omatiz

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
216.281.1618
1point618gallery.com

TERRY WELKER | MAY 23-JULY 25, 2014
IN THE PROJECT SPACE JENNIFER OMAITZ: *SOLID MOVEMENT* | MAY 23-JULY 25, 2014
OPENING RECEPTION: 7 - 10PM MAY 23, 2014

Scott McIntire and Lissa Bockrath at Kenneth Paul Lesko Gallery

by Ross Lesko

COURTESY OF THE ARTIST

Scott McIntire, *Toad Lily and Metallic Green Bee*, Enamel on Canvas, 28 x 18 inches.

COURTESY OF THE ARTIST

Lissa Bockrath, *Parting of the Red Sea*, Oil on Canvas, 30 x 30 inches.

Scott McIntire [Greenport, NY] Solo Exhibition

Scott McIntire's paintings hum with an energy and vibrancy. In many cases, the pieces do more than hum—they crackle. The concentric circles and energy fields in his pieces add a kinetic feeling to his work, while providing a cohesive unity of space. These elements also give evidence to his superior skills with a brush, as well as his mastery as a color theorist.

In his painting, "Toad Lily and Metallic Green Bee," McIntire depicts a Metallic Green Bee (Agapostemon) preparing to pollinate a Toad Lily. The flower appears to lean toward the bee, its speckled petals open, revealing its receptive stigma to the poised and ready bee. The energy fields in the background suggest the ultraviolet light of the sun (used by bees to navigate), as well as the vitality of life and renewal.

In his painting, "Attack of the 50ft Woman," McIntire plays with the palette. The painting depicts a nocturnal scene, as "Attack of the 50ft Woman" plays on the drive-in movie screen, but the vivid warmth of the sky glows with the brilliant luminescence of daylight. The speakers emerging toward the foreground elicit the suggestion of sound or music, as the kinetic energy dances in the background—the concentric circles and energy fields evoking the excitement of cinematic experience and memories of a bygone era.

Scott McIntire has exhibited throughout the US and abroad, including Kenneth Paul Lesko Gallery's international cinema exhibitions.

Lissa Bockrath [Cleveland, OH] Solo Exhibition

Lissa Bockrath draws her subjects from nature, but her inspiration is drawn from the process of painting itself—the inherent elements of the medium, as it reacts and interacts on the surface of the canvas. Her subjects are powerful and evocative, like the smoking ruin of a forest fire or the incandescent glow of molten lava, but it's her gestural abstraction that makes the pieces so compelling.

Bockrath's lushly painted surfaces have an expressionist spontaneity. In a sense, the brushwork takes precedence over the subject. The landscape may be the impetus for the painting, but the initial concept serves primarily as a vehicle. The intuitive process that evolves on the canvas creates an interplay between the gestural freedom of the abstraction and the resulting imagery of her landscapes.

In Bockrath's painting, "Parting of the Red Sea," the viewer becomes engaged in the depths of the landscape—the opposing shores and flowing water, the hint of a horizon, and the sky beyond—while constantly being led back to the surface to admire the gestural beauty of its creation.

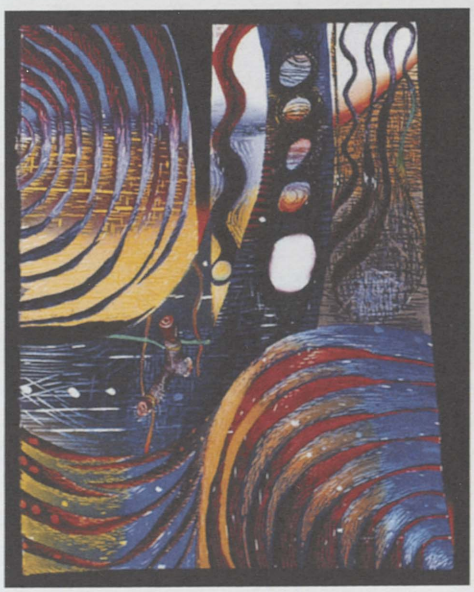
Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
216.631.6719 kennethpaullesko.com

SCOTT MCINTIRE SOLO EXHIBITION | MARCH 21 - MAY10, 2014
LISSA BOCKRATH SOLO EXHIBITION | MAY 16 – JULY 12, 2014

Kokoon Arts Gallery presents salon exhibits

by William G. Scheele

ALL IMAGES COURTESY OF KOKOON ARTS GALLERY



Clockwise from upper left: "Tao" by the Zhou Brothers; "Ibis and Coots," by William E. Scheele; "Fleur," by Andrea LeBlond; "Dragon Vase," by Donna Webb; "Wind Rush," by Karen Kunc.

WE DISPLAY work by all of our primary contemporary artists, offering up a variety of media and styles: ceramics by Andrea LeBlond & Donna Webb; sculpture by Charles Herndon & Gary Spinosa; prints by Karen Kunc & Ralph Woehrman; paintings by Michael Prunty, Susan Squires & Evie Zimmer; computer graphics by Michael Nekic; Sacred Geometry paintings & prints by Charles Gilchrist; photography by William G. Scheele.

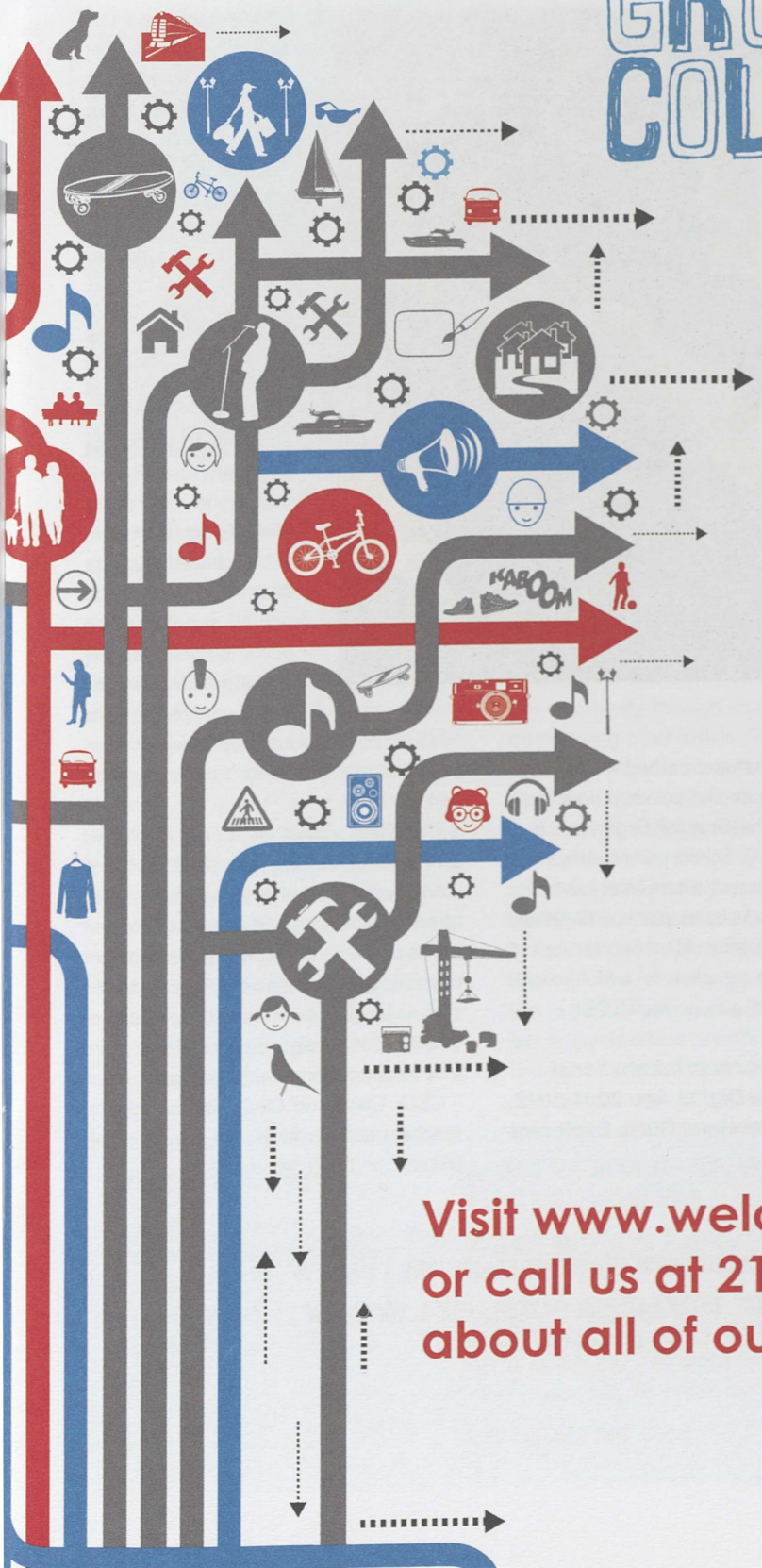
Natural History subjects are also prominent, with prints, paintings & sculpture by Charles R. Knight, Robert Hainard, William E. Scheele, Larry Isard, Mary Wawrytko & Mauricio Anton.

Regional historic art is represented by Kokoon Arts Club memorabilia and Cleveland School artists William Sommer, Henry Keller, Frank Wilcox, and Paul Travis.

Kokoon Arts Gallery

1305 West 80th Street
Cleveland, Ohio 44102
216.832.8212 wgsproductions.com

THERE'S SOMETHING NEW GROWING IN COLLINWOOD ...



We're century-old cottages, lakefront beaches and a bustling arts district. We're where old-school polka is just down the street from new-school indie rock. We're grit. We're natural beauty. We're the epicenter of Rust Belt chic.

And we're the new home of choice for creatives. Find out how our $1.1 million in grants, loans and other artist support programs can help make your dream a reality, with artist homeownership opportunities starting at just $6,500.

Visit www.welcometocollinwood.com or call us at 216.481.7660 to learn more about all of our artist services.

Thaw Out at The Galleries at CSU

by Cody Peck

COURTESY OF THE GALLERIES AT CSU

"Silhouette," by Gazdov Ivan.

SPRING is in swing with community-based displays, student shows and the work of nationally-acclaimed artists at The Galleries at CSU. Cleveland State University's campus art gallery, located at 1307 Euclid Ave. in Cleveland, features four exhibitions throughout spring of 2014.

43rd Annual Student Show and Merit Exhibitions

The season begins March 28 with CSU's 43rd Annual *Student Show* and *Merit Exhibitions*. Housed in the venue's Center and South Galleries, the student show features CSU student artwork in a range of styles, shapes and colors. Jurors to be selected by the Student Organization of Fine Art (SOFA). School pride beams in the North Gallery as well, where *Merit Exhibitions* showcases works by recipients of Cleveland State Art Department Merit Scholarships. A grand opening reception for both shows is planned for 5-8 p.m. on March 28.

Graphic Advocacy: International Posters for a Digital Age 2001-2012, and 2014 Cleveland Clinic Explorers Exhibition

The season continues with a second set of displays from May 16 to June 21: *Graphic Advocacy: International Posters for a Digital Age 2001-2012,* and *2014 Cleveland Clinic Explorers Exhibition.*

Graphic Advocacy, in the venue's North and Center Galleries, boasts a collection of socially-responsible poster art curated by Elizabeth Resnick, professor and department chair, Graphic Design, Massachusetts College of Art And Design. The exhibit examines the poster's role beyond the limitations of the printed surface, emphasizing its continued relevance and evolution into a modern tool for support and protest.

The *2014 Cleveland Clinic Explorers Exhibition* featuring selected works of Northeast Ohio students in grades K-8, offers reflection in the studies of health and wellness. The students, who earlier this year attended presentations dealing with topics such as bullying, diabetes, asthma, exercise, and nutrition, designed the works to share their understandings with the world.

CSU, Cleveland Clinic, its caregivers, teachers and students, are proud to collaborate on this program.

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
216.687.2103
csuohio.edu/artgallery

43RD ANNUAL STUDENT SHOW AND MERIT EXHIBITIONS | MARCH 28 – MAY 3

***GRAPHIC ADVOCACY: INTERNATIONAL POSTERS FOR A DIGITAL AGE 2001-2012,* AND 2014 CLEVELAND CLINIC EXPLORERS EXHIBITION**
MAY 16 – JUNE 21

Hartshorn Studios: Compulsion and Collaboration

by Lila Rose

COURTESY OF HARTSHORN STUDIOS

Left to right: portrait by Rob Hartshorn; "Industrial Sundown" by Lila Rose; "Theresa, Sitting," by Rob Hartshorn; "Woman," by Fred Gearhart.

CHANNELING the passion of three generations of artists before him, Rob Hartshorn was born with the urge to splash paint. He spent years in a long string of studios painting, often meticulously hunched over a canvas; other times slashing paint in a loose vibrato of pigment and turpentine. But after working alone for more than 20 years, it was inevitable that seven years ago Rob began looking in the artist enclave of Cleveland's Tremont neighborhood, with the hope of creating a space in which to both make and exhibit work, inviting established and emerging artists to join him. With business partners, Rob opened his studio-gallery in 2007 at the corner of Professor and College, a portrait of his artist grandfather Walter at his shoulder.

Many canvases later, Hartshorn Studios is home to a growing community of full time painters, sculptors, and photographers, serving an international clientele who seek artwork of elegance, craftsmanship, and inspiration. The space functions as both an artists' workshop and a luxury retail gallery. The Studios are invested in enriching the community through sharing skills and encouraging other artists. The experience of Hartshorn Studios is one of energetic collaboration, open to all. Featured throughout is the art of sculptor Fred Gearhart and painter Lila Rose.

Three veins of painting occupy Rob's work: traditional portrait painting in oil and pastel; abstract landscapes; and figurative studies. Known for his luminous glazing and attention to detail, Rob is commissioned to paint exacting portraits of prominent executives, families and civic leaders internationally. In contradiction, his large vibrant abstract paintings adorn the walls of local restaurants, including Fahrenheit in Tremont and the new Aloft Hotel. In another turn, a renowned art publisher represents Rob's sensitive figure studies in galleries throughout the country.

In the spirit of collaboration, Rob invited Lila Rose, a recent arts graduate, newcomer to Cleveland and prolific painter herself, to join the team. Lila apprenticed with the Studio in 2012, producing dramatic water-themed abstract paintings. Now, as a full time working artist, she is sought after for large scale commissions and is investigating the atmospheric effects of light with delicate glazes and textures of acrylic medium. With Lila's expertise as Gallery Manager, Hartshorn Studios has lined up important new programs and events for 2014.

Hartshorn Studios

2342 Professor Avenue
Tremont Arts District, Ohio 44113
216.403.2734
hartshornstudios.com
thestudio@hartshornstudios.com

AGAINST THE DYING OF THE LIGHT: LIGHTSCAPES | MARCH 14, 2014
RECENT WORKS BY LILA ROSE

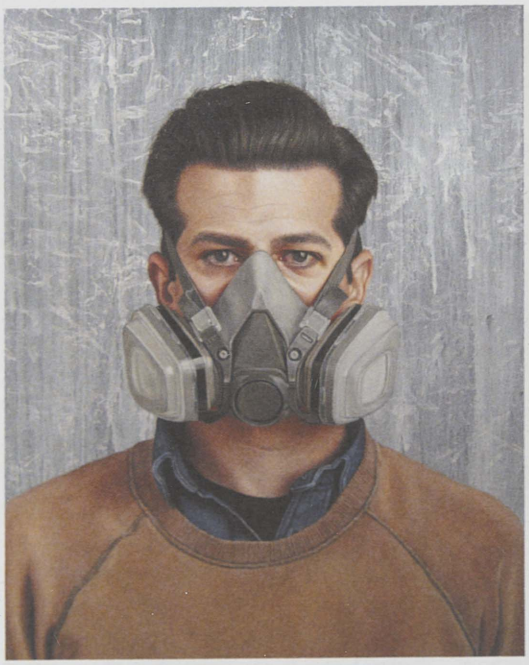
ARTEXPO NEW YORK | APRIL 4-6, 2014
Join us at our booth in the Big Apple

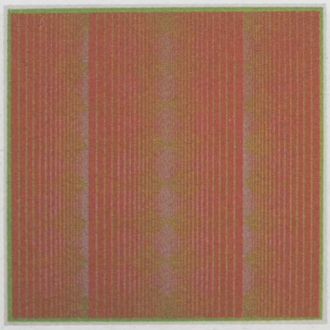
TREMONT ARTWALK | APRIL 11, 2014

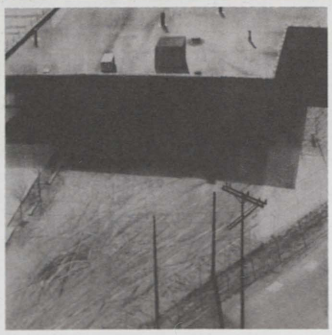
ART IN LE JARDIN: 8TH ANNIVERSARY | MAY 9, 2014
Outdoor exhibition presenting sculpture by Fred Gearhart and paintings by Rob Hartshorn and Lila Rose

ALOFT RECEPTION | TBA

NOADA Returns to Transformer Station for ARTExpo 2014







Far Left: "Breather," by Frank Oriti, courtesy of Bonfoey Gallery; above middle: "Diamonds," by Julian Stanczak, courtesy of Harris Stanton Gallery; above right: "Cleveland Flats," by M. Spencer, courtesy of Bonfoey Gallery; Bottom, center: "Gyre Square," by Laurence Channing, courtesy of the Bonfoey Gallery.

THE NORTHERN OHIO Art Dealers Association is pleased to announce its 2014 ARTExpo, March 14th, 15th and 16th. The Expo will take place at Fred and Laura Ruth Bidwell Foundation's Transformer Station, 1460 West 29th Street in Cleveland, Ohio. The Transformer Station is a cultural facility devoted to showing the Bidwells' private photography collection and also serves as a venue for significant new contemporary art projects curated by the Cleveland Museum of Art.

The Expo offers a unique opportunity for patrons to browse and purchase fine works of art from some of Ohio's most respected dealers and galleries. This is the only expo of its kind in the region and the only place where such diversified offerings can be found. All of the participating galleries and dealers have placed art with major museums in addition to private and corporate collections. All exhibitors will bring a selection showcasing their best works. These offerings include a cross section of historic, regional, international and contemporary paintings, drawings, original prints, photography, fiber art and sculpture. From established collectors to first time buyers, everyone visiting will find something that appeals to their taste.

The 2014 ARTExpo will open on Friday, March 14 from 5:00 PM to 9:00 PM with a gala preview party. Saturday afternoon at 2:00 pm, noted art historian, Dr. Henry Adams, will lead visitors on a "walk and talk" through the exposition. He will browse dealers' booths with guests and talk about select works of art from each. On Sunday afternoon at 2:00 pm, he will sign copies of his newly published book, Painting in Pure *Color: Modern Art in Cleveland Before the Armory Show*, 1908-1913. Dr. Adams has written and published many books, curated noted traveling exhibitions and collaborated with Ken Burns on a PBS documentary. He has been singled out by Art News as one of the foremost experts in the field of American Art.

Participating Dealers:

The Bonfoey Gallery, Cleveland, Ohio
William Busta Gallery, Cleveland, Ohio
Thomas French Fine Arts, Akron, Ohio
Harris Stanton Gallery, Akron, Ohio
Shaheen Modern and Contemporary, Cleveland, Ohio
Tregoning and Company, Cleveland, Ohio
Verne Collection, Cleveland, Ohio

The Transformer Station

1460 West 29th Street
Cleveland Ohio, 44113

NOADA ART EXPO 2014 | FRIDAY, MARCH 14 - SUNDAY, MARCH 16, 2014
OPENING RECEPTION: FRIDAY 5 - 9PM (ADMISSION $50, INCLUDES READMISSION ALL WEEKEND)
EXPOSITION CONTINUES SATURDAY 11AM - 5PM AND SUNDAY 12PM - 5PM (ADMISSION $10)
Tickets are available at the door, or contact NOADA at ohioart.org

LIVE LEARN LOVE **ART**

James Gobel, *I'll Be Your Friend, I'll Be Your Love, I'll Be Everything You Need*, 2005, felt, yarn, acrylic and rhinestones on canvas, 72 x 56 in., Collection of the Akron Art Museum, Purchased with funds from the Gay Community Endowment Fund of Akron Community Foundation, Steven P. Schmidt and Richard J. Krochka, and Museum Acquisition Fund

AkronArtMuseum.org

WITH SUPPORT FROM

cuyahoga arts & culture

Ohio Arts Council
A STATE AGENCY THAT SUPPORTS PUBLIC PROGRAMS IN THE ARTS

2014

Upcoming Exhibits

- **Spring Members' Show | March 20 to May 9, 2014**
  detail of Charlotte Lees, Forest with Bird, mixed media, 22" x 36" x 2"
- **Textures & Patterns Community Show | June 20 to August 1, 2014**
  detail of William Martin Jean, Tribal Cloth III, acrylic on canvas, 30" x 44"
- **The New Now! An Open Art Competition | September 2014**
  detail of Lee Heinen, Yellow Baobab, oil on canvas, 30" x 40"
- **Western Reserve Open Photography Competition | November 2014**
  detail of Bill Pappas, Arleen and Marilyn, photograph

Please visit our website at www.artistsarchives.org for submission information and dates.

1834 E. 123rd Street | Cleveland, OH 44106 | 216.721.9020 | www.artistsarchives.org

AAWR

Artists Archives
of the Western Reserve

The Gallery at Lakeland spearheads regional showcase of women's art as *From Woman* exhibit enters 7th year

by Jessica S. Novak

COURTESY OF LAKELAND COMMUNITY COLLEGE

"Birds' Rebellion" by Beth Nash, acrylic and mixed media.

THE GALLERY at Lakeland will once again celebrate March as Women's History Month with an art exhibit *From Woman VII: Created by women, of women, and about women,* which runs from March 2 - 28. Declared by Congress in 1987, National Women's History Month brings awareness to women's contributions in society.

This year's show features the work of 34 female artists from across Northeast Ohio, Missouri, New Mexico, New York and Oklahoma, and represents a variety of media including: oil, acrylic and encaustic painting, drawing and pastels, photography, jewelry, enamels, digital art, bronze and ceramic sculpture, assemblage art, and mixed media.

As in past years, the Gallery at Lakeland will team up with the Lakeland Women's Center to co-host a program that celebrates strong, female role models in the community, the "Women of Achievement" awards. The awards ceremony takes place on Sunday, March 25 at 2 p.m. in Lakeland's Dr. Wayne L. Rodehorst Performing Arts Center, followed immediately by the *From Woman* exhibit artist reception in the gallery.

2014 marks the seventh year that Gallery Coordinator and Exhibition Curator Mary Urbas presents this unique, women-focused exhibition. In an effort to spread the word about women in art, she has spearheaded an effort to engage other galleries throughout Northeast Ohio to also curate a show dedicated to female art and artists during the month of March. A guide to the regional showcase of exhibitions that honor women and their artistic creations can be found at lakelandcc.edu/gallery.

All events are free and open to the public.

Call for artists

The Gallery at Lakeland invites local and regional artists to submit artworks for consideration to be included in the 5th Annual May Show Juried Art Exhibition slated for the first week of May 2014. Throughout the past four years, the gallery has given $16,000 in cash awards. The "Best in Show" prize of $1,500 is typically known as the best cash prize in the region.

Please visit www.lakelandcc.edu/gallery to view and download the entry information and application form. Drop-off deadline for May Show entries is Monday, May 5.

The Gallery at Lakeland

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
www.lakelandcc.edu/gallery
murbas@lakelandcc.edu

***FROM WOMAN VII...CELEBRATE WOMEN'S HISTORY MONTH... CREATED BY WOMEN, OF WOMEN & ABOUT WOMEN* - CURATED BY MARY URBAS**
THROUGH MARCH 28 | ARTIST RECEPTION MARCH 23, 3:30 – 5PM "WOMEN OF ACHIEVEMENT AWARDS" CEREMONY BEGINS AT 2PM

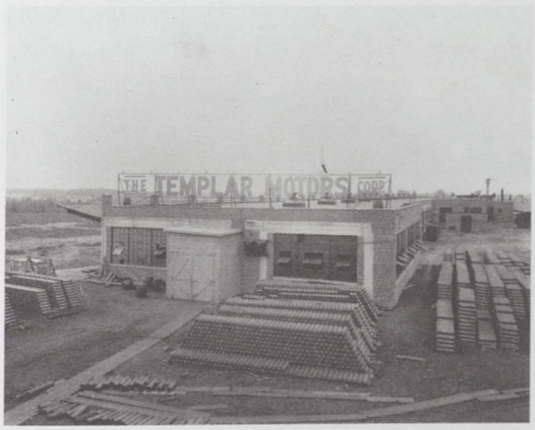
LAKELAND COMMUNITY COLLEGE VISUAL ARTS STUDENT EXHIBITION
APRIL 6 – MAY 1 | ARTIST RECEPTION AND AWARDS CEREMONY APRIL 10, 7 – 9PM

5TH ANNUAL MAY SHOW AT LAKELAND JURIED ART EXHIBITION
MAY 16 – JULY 18 | ARTIST RECEPTION AND AWARDS CEREMONY MAY 16, 7 – 9PM

GALLERY HOURS
MONDAY - FRIDAY 9AM – 9PM | SATURDAY AND SUNDAY 9PM – 5PM

The Lake Erie Building

by David Buehler



COURTESY OF THE TEMPLAR MOTORS FACTORY DISPLAY

Lake Erie Building.

Screw Factory Artists

Lake Erie Building
13000 Athens Avenue
Lakewood, Ohio 44107

INDUSTRIAL EVOLUTION continues on Athens Avenue in Lakewood, Ohio as the Lake Erie Building begins its 98th year of continuous operation. The legacy began in 1917 as the building was constructed to be the automobile manufacturing plant for the Templar Motors Company. Today the building remains as a vital business center and incubator for companies and entrepreneurs on the west side of Cleveland.

In addition to housing an automobile manufacturer and Bramley Storage (the company which succeeded Templar from 1926 through 1941), the Lake Erie Building has also been associated with the fastener industry for over 87 years! Starting in 1926 with Wasmer Fasteners and, including such companies as Lake Erie Screw and Telefast, this heritage survives today with Hawthorne Wire and Ferry Cap & Screw.

For the current owners, Omni Lakewood, repurposing the building to fit the tenants' needs has been a big success. Citing current examples like Rad-Con, University Tees, 717 Ink, The Wrestling Factory, Textbook Painting, Defense Soap, Birdtown CrossFit, and Humble Bee Vineyards shows the wide variety of small business tenants. Not to mention the large studio arts community engaged in ceramics, painting, glass, jewelry, sculpture, photography, printmaking and more.

The Lake Erie Building shines bright as a beacon of support for the arts community with three annual art events: the Spring and Fall Open Studio on April 11 and November 1, 2014, and the Last Minute Market on December 20, 2014.

Spring Open Studio April 11, 2014

Deep-Diving the Morgan

by Kathy M. Skerritt

COURTESY OF THE MORGAN CONSERVATORY

Julie McLaughlin's "Big Ass Papermaking" class uses a team of papermakers to pull 6' X 9' sheets.

LAST YEAR, I completed a series of workshops at the Morgan Art of Papermaking Conservatory and Educational Foundation. I am primarily a painter and anticipated that my experimenting with paper-based art making would enrich the "dialogue" always underway between my painting and other media. Throughout my immersion there, I was being treated for cancer and felt driven to participate in multiple workshops to sustain myself artistically despite this challenge.

In Velma Bolyard's workshop Plant Alchemy AS Paper & ON Paper, I found a rich, satisfying beginning. I had no experience with what color a plant or seed might give up to the fiber when cooked. This allowed for a playful experimentation that Velma encouraged – a "there are no mistakes" freedom that paradoxically served as the context for her to teach which steps in the process could not vary. She passed on her knowledge with stories of both her own mistakes and victories.

In Korean Papermaking & Hanji Crafts workshop Aimee Lee taught that a simple foundation of hand movements and treatments of material undergird a broad range of applications. She presented material through stories of her own transformation as an artist and brought an abundance of examples of papers, handmade books, and paper clothing for us to touch and use as starting points for questions.

Claudio Orso's Carving a New Groove returned me to the blade and block. His enthusiasm and ability to situate wood block carving and printing in an historical context served to inspire participants to experiment. HIS experimentation showed how skill might inform intuitive choices in the use of materials and the making of an image.

My 2013 workshop season concluded with Big-Ass Papermaking taught by Julie McLaughlin. We pulled sheets of paper as large as 6' x 9' and this required a village! Two of us would get into the vat of kozo pulp and water and stir it barefoot. Then, as a team, we would submerge a large screen to catch the pulp. It was exhilarating when we knew we had pulled a good one!

The Morgan is a community where an artful way of knowing can flourish. Instructors consistently create conditions that support the novice becoming competent and confident. Students are able to grow and explore in an environment that meets their creative needs.

My first season at the Morgan rekindled my desire to incorporate new materials, forms and processes into my art-making, and is changing how I think about the purpose and means of my painting. It is not yet clear what the ultimate effect will be, but what I have learned in these workshops has affirmed my sculptural aspirations and shown me ways to bridge between two-dimensional and three-dimensional aspects of my work.

For complete information about upcoming classes, go to morganconservatory.org.

The Morgan Conservatory

1754 East 47th Street
Cleveland, Ohio 44103
216-361-9255 morganconservatory.org

Six Questions with Michael Loderstedt

COURTESY OF THE ARTIST

Breakwall Ice, photo by Michael Loderstedt.

LOOKING AHEAD to his Spring exhibition, William Busta asked artist Michael Loderstedt some questions about putting together a show.

William Busta: When you schedule an exhibition of your work, what is important to you as you think of presenting it?

Michael Loderstedt: Generally speaking, I think most about the overall theme of the works I plan to include and how they relate to one another As much as it is possible, I try and think of the exhibition as it is seen by an outside viewer. I try and consider the flow of how the works will be sequenced in the gallery. Always I have to see the works in the space, and usually these considerations become more clear.

WB: What does the work in this exhibition have to do with the work that you have done before?

ML: Materially, I'm finishing a new suite of prints that hopefully will look rather unlabored, but in fact, are quite complicated to create. I'm revisiting my own personal narratives and history, growing up on an island. I'm hoping to extend the metaphor of island to my current home in north Collinwood, and to island states of mind as well. I'll be further developing the ideas that were present in Aviary Station, but in an entirely new work.

WB: If you don't believe in climate change, will that prevent sea levels from rising?

ML: You're kidding here I suppose. Sea levels are rising, polar ice and glaciers are shrinking, weather is becoming more severe regardless of what we collectively believe. In these new works I've created some rather absurdist responses to climate change, in part as a coping mechanism perhaps, but also as a satirical look at how little most of us are willing to do to offset our carbon-rich lifestyles. I try to spend a good amount of time outdoors. I grew up outside and it was my salvation as a child, and in many ways it still remains vital to my own sanity.

WB: Is white a neutral color?

ML: In the context of a gallery, nothing is neutral. Everything is fairly directed, colors, textures, signage, lighting, placement and proximity to other works of art. It's hard to think of neutrality in such a sensory heightened environment as a gallery or museum.

William Busta Gallery

2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com

MICHAEL LODERSTEDT | MARCH 7 TO APRIL 19

MATTHEW KOLODZIEJ | MARCH 7 TO APRIL 19

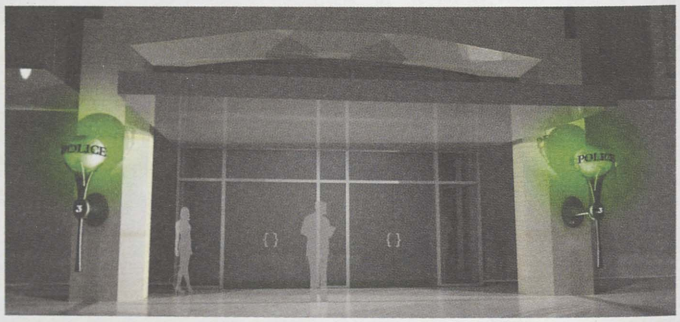
CHRISTI BIRCHFIELD: *PAINTING AND DRAWING* | APRIL 25 TO MAY 31

ARTISTS AT LAUREL SCHOOL: JANE BERGER, CATHERINE BUTLER, RENEE PSIAKIS, JEANNE REGAN | APRIL 25 TO MAY 31

SUSAN UMBENHOUR | APRIL 25 TO MAY 31

Commitment to Public Art Continues in the City of Cleveland

by LAND studio



ALL IMAGES COURTESY OF LAND STUDIO

Left: "Dendrite Head," by Olga Ziemska; Above right: Third District rendering by Rose Ironworks; Below right: Third District rendering by Laura Cooperman.

AS YOU flip through the pages of the *CAN Journal*, it is easy to recognize that Cleveland is home to talented artists. What might be less evident is the commitment the City of Cleveland made 10 years ago to engage them in major capital improvement projects.

The City of Cleveland does not tout its Public Art Program, but perhaps it should. Implemented in 2004, it requires that major capital improvement projects—those with a budget of $300,000 and above—designate 1.5% of total costs towards the creation of public art.

This program gives priority to Cleveland artists and encourages them to create lasting public art for the city. This program also promotes equity across neighborhoods, by implementing projects wherever a capital improvement project is taking place, and allowing residents from across the city to experience the benefits of artwork in their neighborhoods. Through this program, Cleveland is making a commitment to give residents of all ages, incomes, and backgrounds access to high-quality art as part of daily life in the city.

More specifically, the Public Art Program was established to give expression to the history, values, identity, and diversity of the city; promote its revitalization; provide opportunities for artists to share their work with the public; involve residents in the process; and integrate public art into the design of public buildings and spaces.

In 2013 and 2014, more than 10 public art projects have been or will be implemented throughout the city. A few 2013 highlights include Corrie Slawson's Warehouse District Anthology, a collection of stories that tell the history of Cleveland's first neighborhood in freestanding kiosks on West 6th Street in downtown Cleveland; and "Dendrite," a large sculpture by artist Olga Ziemska that was installed in December as part of the Professor Avenue streetscape project, to be officially unveiled in April.

Construction of the new Third District Police Station in the Midtown neighborhood is currently underway. As part of the Public Art Program, artists Laura Cooperman and Bob Rose of Rose Iron Works have been selected to complete artworks that will enhance the new building.

As its administrator, LAND studio is proud to be a part of this program and happy to have the opportunity to work with some of Cleveland's many artists. The City's artistic talent continues to grow, and it is great to see Cleveland making the commitment to artists in city projects, and providing a way for the public realm to express the spirit of the surrounding community. If you are an artist and want to be informed of future Public Art Program opportunities, please sign up on our website to receive updates on our calls for artists www.land-studio.org.

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org

Unfortunately, Michelangelo didn't have Spray Paint or a Satellite to Launch

by Loren Naji

IMAGES COURTESY OF THE ARTISTS

Above: The Day I Stopped Believing, by Bob Peck; Right: mixed media, by Ron Copeland.

MICHELANGELO was a prolific artist, but with spray paint, that ceiling in Rome would have been done in a fraction of time and would have allowed Mr. Buonarroti time to paint all the ceilings and walls of Italy! Furthermore, can you imagine his technique and flow with some of those cans of compressed air and enamel?

Fortunately, today we have Steve Ehret, Bob Peck and Ron Copeland! Rather than slow, tedious snail-paced methods, these artists make work that leaves behind jet trails. They have flow and energy, yet a powerful, solid stance! All three artists have their rebellious roots from graffiti influence.

Ron Copeland's work appears to challenge the space it inhabits with disdain; much like a child will transform a neat and tidy room into a fun environment in minutes! At first it seems chaotic, yet one quickly realizes that he creates a world of magic.

Speaking of children, Steve Ehret draws and paints intricate fantasy worlds and creatures that seem to have come out of some great children's books. He creates beautiful, sensitive flowing forms in his drawing and painting and contrasts them with scrubbed, energetic, wild layers of whatever medium he has in his hands. He is adept with pencil, watercolor, oils and spray cans. Size is no concern for Ehret. I'm sure he could have painted the Sistine Chapel ceiling as well as a cover to a CD case.

Bob Peck, the most graffiti-influenced artist of the trio, surprisingly makes the prettiest paintings. At a glance, his work screams "this is graffiti," with flowing spray-painted directional and action-oriented wisps of paint. Well, of course! He was a rebellious graff writer in his earlier years. His work draws you in to analyze the layers, twists and intricacies that appear to have been applied with high speed spray energy. This is where you discover that he paints with intuition, yet with great care and thought. Much quicker than Michelangelo, Peck's work still must involve time and planning. They are meticulous and delightful, yet exude the Zen of his freedom and inner child.

Undercurrent is the title of the exhibition, featuring these three great Cleveland artists! Come to this event on Friday, May 2 from 6:00pm till Midnight. There will be great edgy live music and my usual splash!!

Also, a reminder, this spring will bring the opening of Satellite, my new installation gallery in Collinwood. It will feature exciting installations that fill the rooms in this Unique (with a capital "U") venue—a small house, transformed into a spaceship! If Michelangelo were alive today, I would have asked him for a proposal to do an installation. Because he isn't, there are still rooms available for the spring grand-opening. Installation ideas? Contact me soon!!!

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
216.621.6644
lorennaji.com

***UNDERCURRENT:* WORKS OF STEVE EHRET, BOB PECK AND RON COPELAND**
6 PM TO MIDNIGHT, FRIDAY, MAY 2, 2014

Egypt comes to Art House

by Amy Craft

LAST SPRING, for the first time, Art House hosted an international artist, Alka Mathur, of India through The Cleveland Foundation's Creative Fusion Program. After a successful residency that provided more than 500 people with access to Alka's art and culture, Art House enthusiastically applied for another artist.

In March our wish comes true as we welcome mixed media artist and professor Huda Lutfi, of Cairo, Egypt. Huda Lutfi is an associate professor of history in the Department of Arabic Studies at the American University in Cairo. She received her Ph.D. in 1983 from McGill University, Institute of Islamic Studies, Montreal, and has been teaching at the Department of Arabic Studies since 1984.

COURTESY OF THE ARTIST

"One for Him and One for Her," by Huda Lutfi.

Huda is a self-taught artist who draws from her academic work to express her political and social views. She says of her own work, "Conceptually, [it] is inspired by an inward, psychological outlook on the human condition, exploring and representing experiential states that are common to human beings. Egypt has a long and complex artistic and cultural tradition which can be both a challenge and an inspiration to any artist."

Through Art House's ongoing partnership with local schools and organizations, Huda will share her work and culture with the Cleveland community. We are delighted she is coming to Art House and we invite everyone to participate in her visit through classes and social media. For more info on Huda and her stay, visit www.arthouseinc.org.

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
216.398.8556
arthouseinc.org

VISUAL ARTS AT BECK CENTER
EXHIBITS CLASSES WORKSHOPS

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Portrait in Watercolor
Wednesdays 3/26 - 5/21 | 10 a.m. - 12 p.m.
*Weekly attendance is not mandatory to participate in Parade the Circle

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Springtime at Orange Art Center

by Deb Pinter

WE LOVE spring at the Orange Art Center (OAC). Everything comes alive. As the thaw begins our snowbirds are back to participate in our spring session of classes and workshops. And the staff and teachers' excitement builds as we patiently await the current group of Senior Project Students to begin their month long residency in May.

The OAC allocates up to four available positions, with one of those places set aside for our Charlene Powers Award winner. The Charlene Powers Award is given to an Orange High School junior who shows promise in art. He/she receives both cash and a gift certificate to continue their art development by taking classes at the OAC. Originally known as The Orange Art Center Art Award, it was created during Charlene Powers's tenure as director of the OAC.

COURTESY OF ORANGE ART CENTER

Students throw pottery and practice figure painting at Orange Art Center.

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
216.831.5130
orangeartcenter.org

In 2010 the award was renamed to honor Ms. Powers, a founder and the first director of the Orange Art Center, because she was such a strong advocate of community involvement through the arts.

This past December, as we prepared for the arrival of the polar vortex, we were all saddened to learn of Ms. Powers passing, but we can all take comfort in knowing that every spring, along with the thaw, a new Charlene Powers Award winner will walk through our doors to continue their love for the arts.

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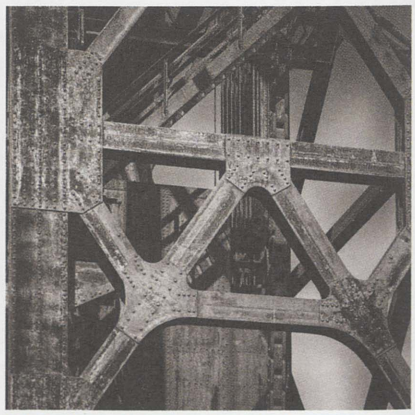
Two Views: Photographs by John Tellaisha and Tim Lachina at Bonfoey

by Diane Schaffstein

COURTESY OF THE ARTIST

"Two Tanks," photo by Tim Lachina.



COURTESY OF THE ARTIST

"Big Four Railroad Lift Bridge," photo by John Tellaisha.

THE BONFOEY Gallery presents *Two Views*, an exhibit of photographs by Cleveland artists, John Tellaisha and Tim Lachina, in our street level gallery from February 28 to March 30, 2014.

Each photographer has a story. They have chosen to give us two different, yet startlingly beautiful depictions of a city born in the fires of a forge. Their viewfinders have captured the overlooked beauty of this city through detailed vignettes and expansive vistas. It is in the craggy features, industrial infrastructure and abandoned buildings that they both find their muse.

John Tellaisha earned his undergraduate degree in architecture from Kent State University. He later attended Cleveland State University where he received his M.B.A. He continues a successful career in architecture that allows him to pursue his passion of photography. His love of photography was instilled in him at a young age by his father, a musician, teacher and hobbyist photographer. He grew up in a home that was filled with the work of Edward Weston, Ansel Adams and Minor White.

Tellaisha's photographs compress the three dimensionality of his architectural eye into the two dimensional structure of a photograph. They define a moment and place. They capture that meeting of time, place and emotion, allowing him to share what he saw and felt. John's works are included in the collections of Jones Day, Baker Hostetler, TransDigm Group and Tucker Ellis.

Tim Lachina is a graphic designer and photographer with more than thirty years' experience in the visual arts. He received his bachelor's degree from the Columbus College of Art and Design. He has worked as a graphic designer and art director for over thirty years. Lachina has been able to pursue his love of photography for the last ten years. During that time he has created a body of work with a theme of "structures in silence." Industrial landscapes, the desert, waterways or scenes of abandoned America become looming elements that, when confronted, show their beauty.

Lachina's book, *Abandoned America*, a collection of discarded items of the desert southwest, was included in the Cleveland Museum of Art's *DIY: Photographers & Books* exhibition in 2012. In 2011, *Muse* magazine published an issue solely featuring his photographs to complement poems, prose and other literary works.

For more information about *Two Views*, or other upcoming exhibitions, please contact The Bonfoey Gallery, 216.621.0178, or visit the company web site at www.bonfoey.com.

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
216.621.0178
bonfoey.com

***TWO VIEWS:* PHOTOGRAPHS BY JOHN TELLAISHA AND TIM LACHINA**
FEBRUARY 28 - MARCH 30, 2013

OPENING RECEPTION 5 - 8PM FRIDAY, FEBRUARY 28

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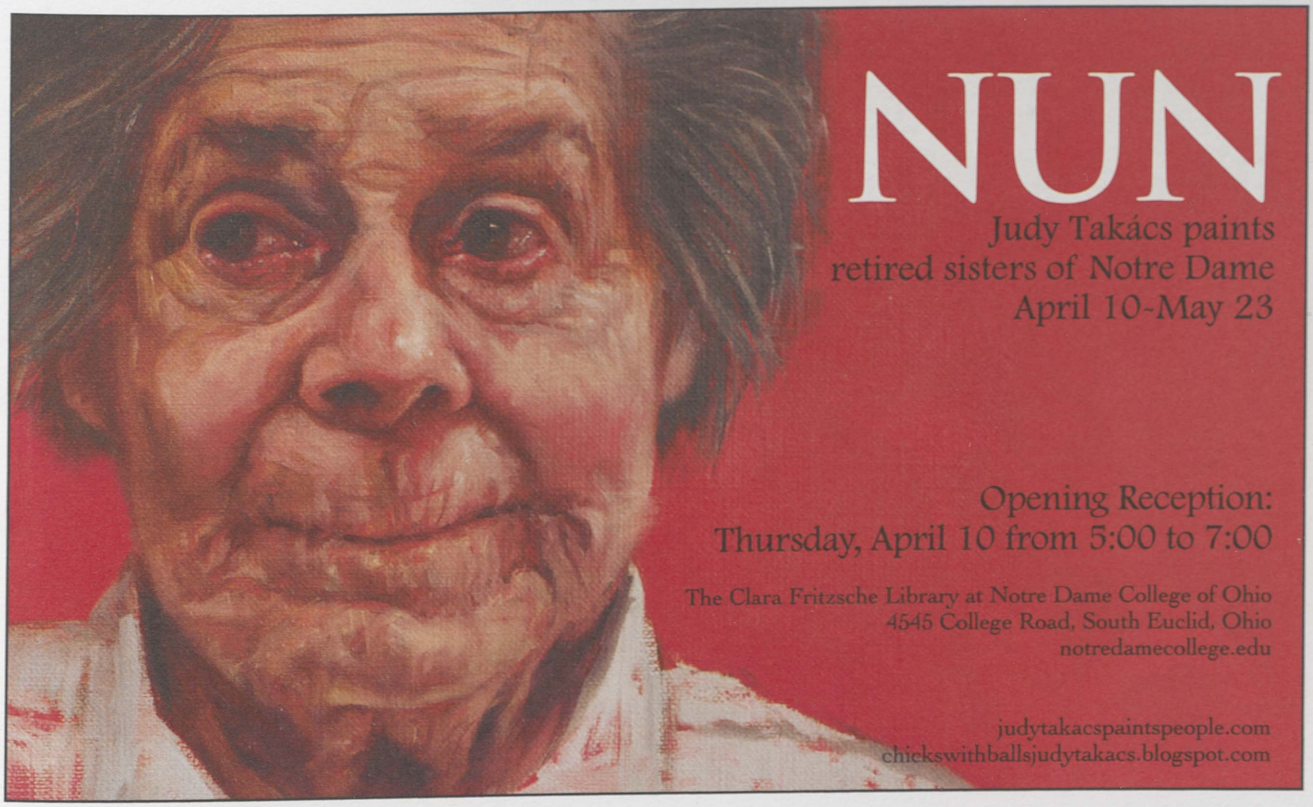
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notredamecollege.edu
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Cleveland by Choice: ArtSpace Cleveland interviews Dan LaGuardia

by Harriet Gould

ArtSpace Cleveland: Why Cleveland?

Dan LaGuardia: I have lived in Cleveland my whole life. As I got closer to finishing school, my business partner Amanda Sinkey and I realized we were going to need a place other than our homes to work in order to conduct a successful photography business. We decided to find a studio where we could house multiple artists, not only as a way to generate income, but as a means to form a creative support group.

ArtSpace-Cleveland

1400 East 30th Street
Cleveland, Ohio 44114
216.421.4355
artspacecleveland.org

ASC: And how did you launch Lake Affect Studios?

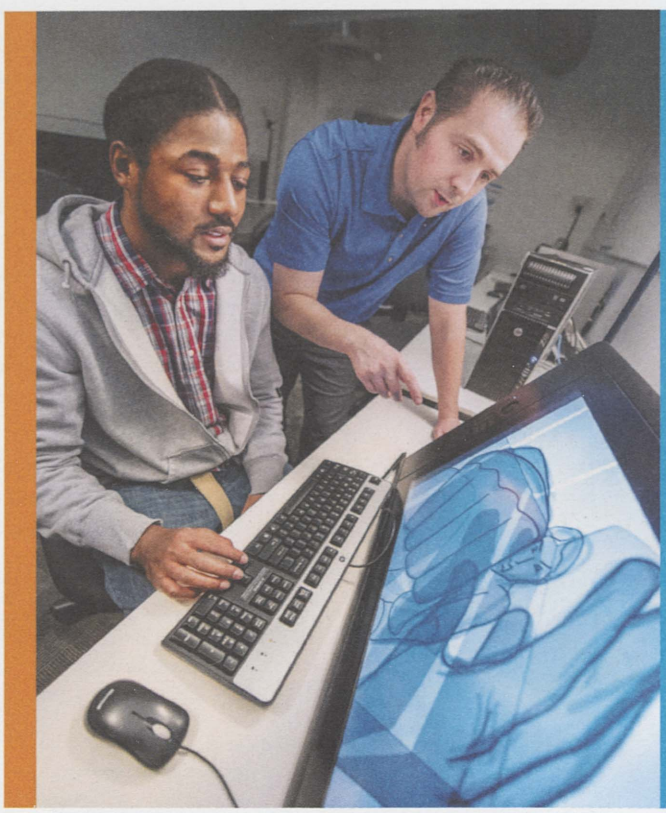
DL: After looking at multiple buildings, we found one in the Campus District at 1615 East 25th Street that we couldn't say 'no' to. The building fit our needs for the studios we wanted to develop. With many artist studios thriving nearby, CSU's dedication to upgrading the area and access to four major highways, there wasn't much to think about when it came to wondering if the Superior Arts District was right for us. We are excited to be a part of the St. Clair/Superior creative community.

ASC: How can artists take a look at the space?

DL: Contact me by e-mailing danny@lakeaffectstudios.com or on Facebook to arrange a tour of the building.

COURTESY OF ARTSPACE CLEVELAND

Lake Affect Studios photographer Dan LaGuardia.



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CIA

Written on Skin

by William Martin Jean

BAILA LITTON is one of the many serious artists in this area who is committed to her work in her studio, exploring new technologies and challenging herself to refine her voice in the work that she creates. I interviewed her in her vast, fourth-floor studio, jammed with current and past work. She was a tenant in the Artcraft Building on Superior Avenue long before it became a mecca for other area artists. Litton has crafted her career over the years and remains committed to issues that are meaningful, important, and that continue to inspire her work. A constant theme is the human condition. In one of her best known series, *Herstories*, she explores the female face, tattooed with images relating to each woman's life, rich with something beyond that which we see, mythic, archetypal.

Litton's process involves layering the images of the women she has photographed with many skins of collaged paper, drawings, paint, and fabric. In the end, the viewer encounters a revelatory work that is richly textured with ancient characters, text, symbols, and maps. Their history is written on their skin.

Litton's current series, *Super Healers*, came about after the death of a dear friend, where she began to explore the role of healers in our society. In her artist statement, Litton writes: "Healing is a sacred art. Healers have occupied a central position in our history. While medicine is a body of knowledge, healing is a personal skill..." She goes on to point out that healers must be joined by someone who is open to being healed and therefore, healing is a two-way process. She is also aware that although many forms of healing are lauded, there are those that are still disdained in other areas. *Super Healers* is about how the heart, body, and mind come together to affect a transformation. Litton, using a similar mixed media process, is able to create this large body of work of the healed and the healers using patches and bits of material that transform scars and wounds into a unified whole through her art.

COURTESY OF BAILA LITTON

Artist Baila Litton in her Artcraft Building studio.

Litton is the recipient of three Ohio Arts Council Individual Artist Fellowships in 2000, 2001, and 2003, and an OAC Individual Excellence Award in 2006. Her work has been included in numerous group and solo exhibitions, both locally and nationally, including a solo exhibition at the Butler Institute of American Art and in Buenos Aires, Argentina in 2004-2005.

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Springtime at the Cleveland Print Room

by Jeff Curtis

WE'VE GOT an exciting array of events for Spring, 2014 at the Cleveland Print Room. Our March exhibition, *Hidden Mother: Reimagined*, is an invitational showing of "hidden mother" photography featuring the work of more than a dozen Northeast Ohio women reinterpreting the Victorian era phenomenon of child portraiture wherein concealed or camouflaged mothers would hold their infant children to ensure a cooperative pose.

The Print Room's first foray into international cultural exchange starts this March thanks to the Cleveland Foundation's Creative Fusion program. We welcome Taiwanese photographer Chin-pao Chen as our Artist in Residence though the month of May. He will work on The Cleveland Project with area high school in the NewBridge Cleveland after-school youth arts program. Their efforts will culminate in a special exhibit in our gallery.

Keep an eye out also for our upcoming workshop with Greg Martin, The Art & Craft of Wet Plate Collodion and another Wet Plate Collodion Portrait Session. Martin has brought his vin-tage view camera to the Print Room previously for both a demonstration of the 19th century process, and for holiday portrait sessions. This time he will teach the almost magical process, known for producing stunning images that retain their timeless look throughout the ages.

COURTESY OF THE CLEVELAND PRINT ROOM

Vintage "hidden mother" photo from the collection of Shari Wilkins.

Of course our regular Darkroom Orientation sessions, Basic B&W Darkroom classes, and our ever-popular Pinhole Camera workshops, all continue. Check clevelandprintroom.com or our Facebook page for information!

Cleveland Print Room

ArtCraft Building
2550 Superior Avenue
Cleveland OH 44114
216.401.5981

HIDDEN MOTHER: REIMAGINED, A CONTEMPORARY PERSPECTIVE

MARCH 19 - MAY 11, 2014

Motivation...The Key to Effective Advocacy

by Megan VanVoorhis

WHY DO I advocate for arts and culture? For me, the reason is simple. The arts have the power to impact the whole – the whole human being and the whole community. From my view at the Community Partnership for Arts and Culture, I see this every day.

For example, Michelle Muldrow's paintings offer a conceptual exploration of the contemporary American landscape. For me, her interpretations offer a new lens to explore and consider the world around me, bringing new insight to my life. Michelle is one of many Cleveland artists who, through their work, contribute to a broader understanding of our society. That's a key element to progress, for people and communities.

When I advocate for greater investments, or for other public policies that support the arts and cultural sector, I'm really advocating for healthy minds, bodies, discussions and communities. That self-awareness is key, because the definition of what I'm advocating for drives how I advocate, to whom and with what allies.

Understanding your own motivations, however, is only part of the task. In order to affect policy change and enlist new supporters, you also have to understand the motivations of others. With that information, you can think about how art and advocacy can move that agenda forward, and how—with more support—greater progress could be made.

Here's an example. Addiction to prescription pain medication is an epidemic in many communities. The problem has captured the attention of many political and community leaders, who are looking for a positive, proactive method for addressing this issue.

COURTESY OF THE ARTIST

"Reordering the Senses" by Michelle Muldrow.

Art and music therapies are widely acknowledged for their positive outcomes in pain management. Perhaps prescribing more of these therapies could actually help address addiction. So, what's the barrier? A key issue is who is going to pay for it. More data and research would help validate these therapies as alternatives. And policy change—such as state licensure of art therapists—could influence insurers to reimburse for this form of pain management.

Advocacy can help make that happen. We can spread the word about the need for greater support for this research, and connect those who have received therapy with leaders in a position to change policies.

-Guest contributor, Megan VanVoorhis is the COO of CPAC. Zygote is leading a community advocacy project called the Arts Advocacy Fluxus Project (AAFP). The AAFP is an artist-made, open source toolkit designed by Zygote's early career artists and interns to engage the larger community through print-based media. Supported by the Ohio Arts Council, The George Gund Foundation, Cuyahoga Arts and Culture, CAN, Waterloo Arts and Northeast Shores. For more information contact: info@zygotepress.org

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
216.621.2900
zygotepress.com

WHAT HAPPENS IS ANOTHER OPENING RECEPTION | FEBRUARY 21 - MARCH 28, 2014
OPENING RECEPTION 6-9PM FRIDAY, FEBRUARY 21
CURATED BY: NICOLE SCHNEIDER

IRON PRINTMAKER EXHIBITION + BENEFIT | 6-9PM FRIDAY APRIL 11, 2014
EXHIBITION THROUGH APRIL 26, 2014

CREATIVE FUSION ARTIST OLIVIA MIHALTAINU | MAY 2 - 24, 2014
OPENING RECEPTION 6-9PM FRIDAY MAY 2, 2014

Make Art and Make Friends—Classes for Seniors at Art Therapy Studio

by Linda Merriam

FOR MORE than 25 years, Art Therapy Studio has offered unique art classes that help people express their artistic talents in a warm, welcoming studio. Our "Discover the Artist Within You" classes for seniors are designed to enrich creativity, sharpen memory, and inspire new friendships. They are perfect for seniors who want to give art a try, or further develop their skills, and have fun at the same time. Beginners are welcome—no experience is needed.

Three 11-week classes, facilitated by Rosalia Rozsahegyi, ATR-BC, take place at Fairhill Partners, just minutes away from Shaker Square. All supplies are provided and scholarships are available for those in financial need.

Seniors' Painting Group – Acrylic Basics (Wednesdays, 9:30-11:30 am) explores the fundamentals of acrylic paint. Individualized instruction guides and nurtures beginning painters, develops technique and inspires more experienced painters.

Creative Clay Works (Wednesdays, 12:30-2:30 pm) explores basic clay-forming techniques and experiments with mixed media methods to create sculptural forms.

Seniors' Group – Art for the Fun of It! (Fridays, 10 am-12 pm) experiments with different media and styles and incorporates a variety of classic and non-traditional art materials and methods.

Seniors' Sampler Class – a two-week sampler class– (Wednesdays, 10 am-12 pm) introduces our studio, staff, and approach to art. We will apply the fee for this class to one of our 11-week classes, should you decide to enroll.

Spring classes start the week of April 7. For more information call 216-791-9303 or visit www.arttherapystudio.org.

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
216.791.9303
arttherapystudio.org

"DISCOVER THE ARTIST WITHIN YOU" CLASSES FOR SENIORS | APRIL 7 THROUGH JUNE 20
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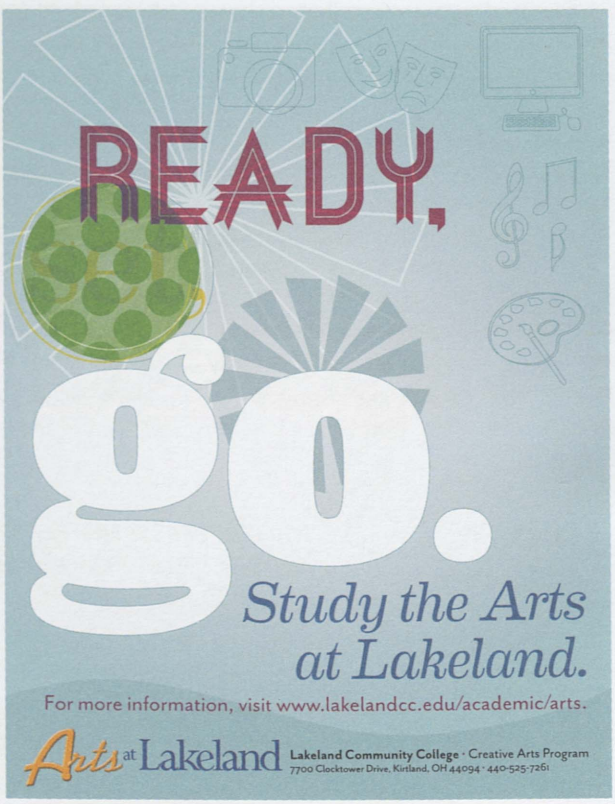

Rooms to Let: Cleveland

A NEW TYPE of canvas is coming to Cleveland! Inspired by a similar project in Columbus, Rooms to Let: Cleveland (RTL) will create a temporary art exhibition using vacant homes as a truly interpretational, opportune art medium.

The curators, Westleigh Harper and Michael Horton of MAKER design studio (makeroffice.com), Barbara Bachtell, Director of Broadway School of Music & the Arts (broadwayschool.org) and visual artist, Scott Pickering, (scottpickering.carbonmade.com, a graphic designer and multimedia artist (all living or working in Slavic Village) will select artists interested in creating transformations of spaces in abandoned and foreclosed homes.

Led by Slavic Village Development (slavicvillage.org) in conjunction with Rooms to Let: Columbus (roomstolettemporaryartspace.com) and Zygote Press (zygotepress.org), Rooms to Let: Cleveland promises to activate and reframe the conversation from emptiness and dormancy to new propositions for engagement and expression. The event will be held on May 17th with a day-long neighborhood block party and street tour, free and open to the public. The project will include interactive activities for all ages, live music and porch concerts throughout the day. This project is supported by a Cuyahoga Arts and Culture project support grant.

Given the larger context of Slavic Village's unique history and the national attention received in the wake of the American foreclosure crisis, Rooms to Let: Cleveland creates an opportunity to see one of Cleveland's most historic neighborhoods in new light. Rooms to Let inverts those icons often associated with neighborhood blight or despair into new experiential propositions of witness, resiliency, and contemplation.

COURTESY OF SLAVIC VILLAGE DEVELOPMENT

This Slavic Village home is slated for use as an artistic medium through Slavic Village Development's Rooms to Let project.

For more RTL information or interest in participating, visit roomstoletcle.org, or contact Ben Campbell of Slavic Village Development by calling 216.429.1182, ext. 105, or email ben@slavicvillage.org.

Slavic Village Development
ben@slavicvillage.org
216.429.1182

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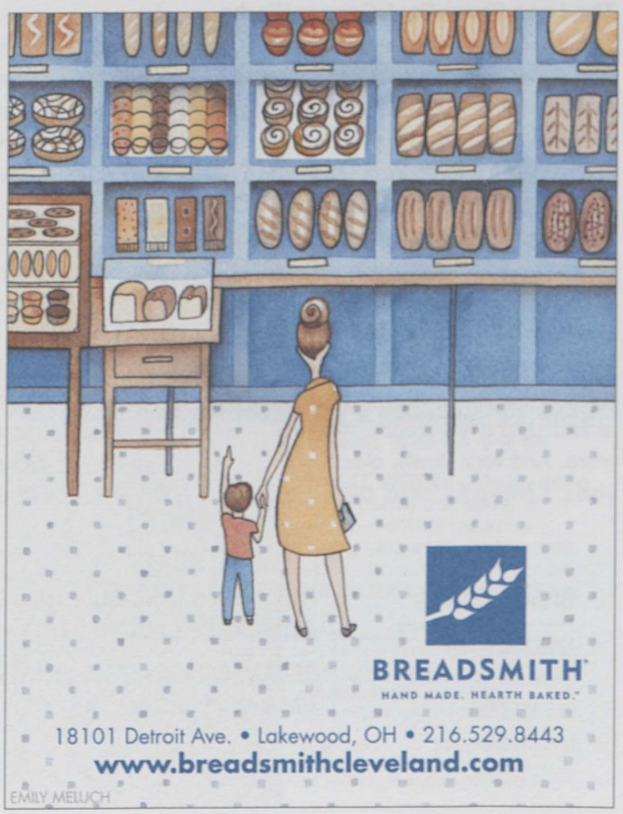

Phoebe Marie Nelson and Bruce Edwards at Brandt Gallery

COURTESY OF THE ARTIST

"Breathe Deep II" by Phoebe Marie Nelson.

"Background, No. 1" by Bruce Edwards.

COURTESY OF THE ARTIST

Phoebe Marie Nelson:
The Long Ease: Post-Cancer Works

During the year of illness and literal bloodshed that led up to my diagnosis with inoperable Stage 2B Cervical Cancer, something was happening that I did not even realize: I stopped making art. It wasn't a conscious decision. I felt terrible and uninspired, stressed and filled with anxiety and panic. The artwork just ended. Shortly after the diagnosis and subsequent months of chemotherapy, radiation and brachytherapy, something else happened that I didn't realize either: I started making art again. Quietly at first. Just a few pieces. And then a few more. And very slowly, over the past two years, I began to "ease" back into the life of a so-called artist again. It was a big deal for me.

Cancer not only changed me physically (I was left infertile and menopausal at 36, not to mention a host of other late side effects and a permanent fear of recurrence), but it changed my artwork as well. I've done collage for over 20 years, and everyone who is familiar with my work has noticed the change. I don't think this new series is "better" than what I used to do, but it is different. Lighter, yet more meaningful. More mature maybe? More hopeful? Maybe it's just what happens to the things you make when you've been through something as life-altering as cancer in your 30s.

—Phoebe Marie Nelson

Bruce Edwards:
Constant Background

It is with great admiration for the craft of film-making that I choose to use motion pictures as a source for my images. When watching a film the artistry can get lost in the blur of the narrative action as we get caught up in the characters and plot. Taking still images not only allows one to see and pay attention to the aspects of the shot, but also begin to see the relative similarities of all motion picture filming: the long shot, the pan, a love scene, the close up, etc. This is the language of film, but also the language of image. Images allow us to explore our own conceptual narratives.

These prints are meant to initiate an understanding and discovery of personal memory and narrative. They are also intended to expose the nature of screen-printing which employs a value scale with limited pallet. Each of these images is produced with only four colors (Cyan, Magenta, Yellow and Black), a technique developed in the mid-century production of the printed media, now largely eclipsed by the small screen, computer and hand held devices. This work is nostalgic in many ways: the images come from a mid-century movie shot on film, a disappearing medium. The still is captured by camera directly from the television. The digital photo is translated with a computer into a form that can be printed by hand.

—Bruce Edwards

Brandt Gallery
1028 Kenilworth
Cleveland, Ohio 44113
216.621.1610
brandtgallery.org

PHOEBE MARIE NELSON, *THE LONG EASE: POST-CANCER WORKS* | APRIL 11 - MAY 3, 2014

BRUCE EDWARDS, *CONSTANT BACKGROUND*
MAY 9 - JUNE 14, 2014

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CIA presents recent work by Nicky Nodjoumi, *Dinner by Design – Art of the Table,* and a runway show.

Reinberger Galleries spring exhibitions run March 28 through May 3 by Ann T. McGuire

THE ABUSE of power is a universal theme and one captured with poignancy, irony, and humor by Iranian-born artist Nicky Nodjoumi, whose work will be on view in the Cleveland Institute of Art's Reinberger Galleries from March 28 through May 3. The Accident: Recent Work by Nicky Nodjoumi will introduce Cleveland art lovers to this internationally acclaimed New York-based artist with eight large-scale paintings and ink-on-paper drawings, and two public presentations by the artist.

During that same time frame, CIA will feature Dinner By Design – Art of the Table, an exhibition highlighting new and innovative work by accomplished artists and designers working in glass, clay, metals and other materials. Featured will be flatware, vessels, dinnerware and other works designed and created by CIA students.

And on April 22 at 7:30 pm, students will strut their stuff – in the form of accessories, design, and conceptual art – when CIA's annual runway show flows through the lobby and gallery.

Nodjoumi's "Stream of visual consciousness"

New York Times art critic Holland Cotter recently wrote of Nodjoumi's work, "Visually the work is light, even airy, and filled with absurdist, mocking incident." But Reinberger Galleries Director Bruce Checefsky points out, "This 'mocking incident' —in Nicky's use of political symbolism, and caricatures of people in power—plays with ideas of ambiguity in the arts and discusses his personal history with the politics of alienation and dislocation."

Nodjoumi's dislocation began in his 20s. Born in Kermanshah near the Iraq border in 1942, he first came to New York in 1969 and enrolled in the New School to learn English. He joined student organizations demonstrating for political freedom in Iran, and against U.S. military involvement in Vietnam. In 1972 he enrolled in the MFA program at the City College of New York. After graduate school he returned to Iran, where a 1980 retrospective of his work proved to be too much for the Iranian regime. He abruptly left his native country – and all his paintings –returning to New York, where he has lived ever since.

A regular visitor to New York museums and galleries, Checefsky has been aware of Nodjoumi for some time. He was particularly impressed with the artist's solo show in the new Taymour Grahne gallery in New York's Tribeca neighborhood last fall. "There is an overwhelming political force of his art that immediately attracted me to his work. Politics, history, power, and corruption; fornicating chimps, tied up puppets, and paint dripping with echoes of warrior crusades referencing the history of the Sasanian dynasty. As Nicky himself has pointed out, there is narrative in his paintings, but commentary is political."

While referencing ancient and recent history in Iran, Nodjoumi's works have a wide appeal. "There are not only Iranians or Americans in the paintings, but each situation, each event is universal," said Checefsky. "Nicky's work is easily accessible. He

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PREVIOUS PAGE: "The Accident" by Nicky Nodjoumi . THIS PAGE: Works by Nicky Nodjoumi, LEFT: "Chasing the Buttery," 2012; The One Who Sees What Is Hidden, 2011.

presents a global perspective. Abuse of power and corruption are not limited to either Iran or the United States. His paintings are cross-cultural and open-ended."

Columbia University Professor Hamid Dabashi wrote of the artist,"Nodjoumi's surreal hybridization of historical and phantasmagorical imageries intercut with sharp political commentaries ... He is a storyteller with a solid command over his stream of visual consciousness. He draws and paints people and then formally and ceremoniously cuts them into pieces, shapes and designs. He loves to pile people and animals and body organs on top of each other irreverently and provocatively."

Nodjoumi's work is in the permanent collections of the Metropolitan Museum of Art in New York, the British Museum in London, the Salsali Private Museum in Dubai, and the National Museum of Cuba.

In his own words: Opening day events

On Friday, March 28, Nodjoumi will present a public lecture at 12:15 pm as part of CIA's Lunch On Fridays (LOF) series. At 5:00 p.m., Checefsky will interview Nodjoumi before a live audience. Following that, a public reception will take place from 6-8 pm in the Reinberger Galleries. All of these events take place in CIA's Gund Building at 11141 East Boulevard, Cleveland. Free parking will be available in the lot behind the building.

Craft disciplines showcased in tableware, runway shows

Dinner By Design – Art of the Table will be on view in the eastern Reinberger gallery while Nodjoumi's work is on view in the western Reinberger gallery. CIA Professor Matthew Hollern said the design work will not be typical table settings.

"The table is probably the most interesting project for us when we talk about our material culture. It provides a beautiful opportunity for students to explore a wide range of objects and materials and concepts associated with our daily rituals," Hollern said. "We press the idea that objects are catalysts for experiences."

When last presented in 2009, Dinner by Design delighted gallery visitors who were charmed by students' fresh ideas about everyday objects.

The runway show has become a perennial crowd pleaser at CIA, highlighting some of the most innovative works of art and design created by students from several different majors. The runway show is orchestrated by the students in the Fashion Jewelry Accessories course, which is focused on new and novel materials and technologies, including digital design and 3D printing.

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NICKY NODJOUMI | MARCH 28 - MAY 3
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LUNCH ON FRIDAY WITH NICKY NODJOUMI | 12:15PM FRIDAY, MARCH 28
BRUCE CHECEFSKY INTERVIEWS NICKY NODJOUMI: 5:00 PM MARCH 28
OPENING RECEPTION 6-8PM MARCH 28

DINNER BY DESIGN – ART OF THE TABLE | MARCH 28 - MAY 3
REINBERGER GALLERY EAST

RUNWAY SHOW | 7:30PM APRIL 22 IN THE LOBBY AND GALLERY

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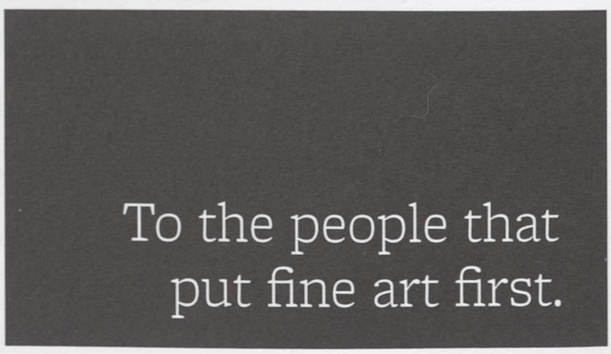

Westlake-Westshore Arts Council offers a boquet of arias and an Italian feast

by Louise Seeholzer

TUES., APR. 1, at 7:30 p.m., at Westlake Porter Public Library, the opera wisdom of Cleveland Institute of Music Opera Theater Artistic Director David Bamberger creates a backdrop for a performance of various arias by gifted CIM voice students, with CIM Music Dir. John Simmons on piano. This free FYI:Opera program previews CIM's performance of Spring Scenes Apr. 11 to 13.

Westlake-Westshore Arts Council

PO Box 45189
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w-wac.org

Festa Di Primavera

Proceeds from the 2014 Spring Celebration and Feast (Festa di Primavera) Sun., Apr. 27, go to WWAC Arts Scholarship Fund, initiated last year. This afternoon event, held at Daddona's Italian Restaurant (29580 Center Ridge Rd, Westlake), aims at raising $10,000 needed to endow the project, allowing its administration by the Cleveland Foundation. Once that amount is raised, W-WAC will award yearly scholarships. Only 100 tickets exist for this dinner, dessert, entertainment, auction and cash bar event. Info for sponsorship, tickets, and donating to the scholarship fund at www.w-wac.org

Coming Soon: - CFA

"Community of Fine Arts" (Aug. 4- 30), at Westlake Porter Public Library, is WWAC's 15th annual juried art show. Original works by amateur and professional artists are judged in four categories: Oil/Acrylic; Watercolor; Charcoal/Pastel/Pencil/Ink; and Photography. WWAC offers cash awards in each category. Info at w-wac.org.

COURTESY OF WWAC

Work auctioned at W-WAC's 2013 event

Someday Is Now

by Deb Lawrence

LEFT: Deb Lawrence, paintings stacked against the wall, Wooltex Gallery, oil/oil stick on canvas, 2013. RIGHT: Corita Kent, Immaculate Heart College Lettering and Layout Class, c. 1955, courtesy of Corita Art Center, Los Angeles.

I FIRST MET Ian Berry, curator and director of the Tang Museum, when visiting the Miami Art Fairs in 2012. We struck up a conversation about Whiting Tennis' work and his recent solo exhibition at the Tang.

I was stricken by Berry's approachability, passion, and intimate knowledge of contemporary art: here was a curator to watch and learn from! So I was delighted to learn of the Tang's planned exhibition of work by Corita Kent, an artist with whom I had an inextricable kinship, not unlike my obsession with Mary Heilmann.

Maybe it's because I grew up in Ann Arbor in the '60s, with women's lib, flower power, war protests, Sunday mornings reading the *New York Times,* and afternoons scrambling up our backyard apple tree, sketchbook in hand. I remember my brothers and I donning matching purple flowered bell bottoms, and me and some girls in my 5th grade class being disciplined by Mrs. Miller for wearing pants to school. As "punishment" we had to climb tall ladders and scrub the tops of our cubbies—a dangerous job heretofore relegated to the boys. You should have witnessed our newfound confidence and young activist glee!

Fast forward to 2014, and you can imagine my thrill at learning of MOCA Cleveland's upcoming exhibition, *Someday is Now: The Art of Corita Kent,* opening June 27, 2014…fresh from the Tang, co-curated by Ian Berry. This exhibition is the first-ever comprehensive survey of work by Corita Kent (1918-1986), including her pop-art, activist-driven, hope-filled abstractions, and text-based posters, serigraphs, drawings and photographs from the 1960s, '70s and '80s. A nun, feminist, and civil rights activist, Kent used collaborative printmaking in bold, graphic ways to communicate her positive, yet controversial, beliefs.

This exhibition follows on the heels of Michelle Grabner's sublime MOCA Cleveland exhibition, *I Work From Home.* While not visually analogous, Grabner's work packs a similar, from-the-heart-of-a-down-to-earth-smart-feisty-woman punch. Steve Litt, critic for the *Plain Dealer,* wrote that Grabner's MOCA show is "pitch-perfect... provocative, fun, accessible...and all around terrific...MOCA is hitting the nail precisely on the head, and the experience is sweet, enthralling and absolutely what the museum ought to be doing...MOCA, please keep it up." From the looks of the upcoming Corita Kent exhibition, they are.

Psychological at it's core, I like to think that my own work also speaks to that down-to-earth-smart-feisty-woman. Collectively termed "self-help," my titles serve as tongue-and-cheek provocations to push our selves to be strong, feisty and capable of coping with the stresses of contemporary life.

One thing's for sure; I don't want to look back on my life and think, "Coulda-Shoulda-Woulda"…unless, of course, It's in the context of owning Whiting Tennis' 2009 work by the very same name!

Deb Lawrence is represented by Posner Fine Art, Los Angeles. Contact Deb to inquire about available work, exhibition, representation.

Deb Lawrence

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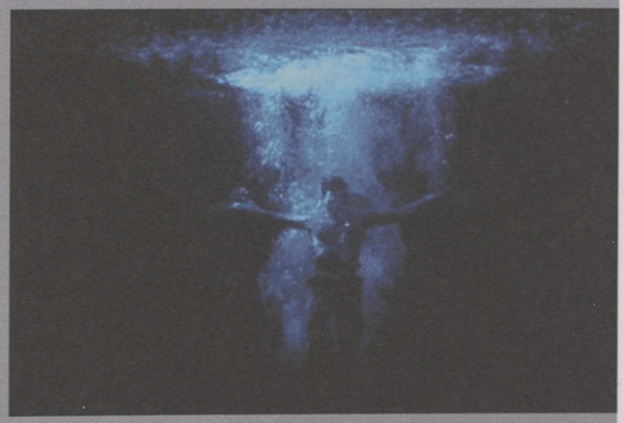

Bill Viola, *Ascension*, 2000. Single channel video with sound, Running time: 10:00, Courtesy of the Museum of Fine Arts Houston, Gift of Nina and Michael Zilkha in honor of Fayez Sarofim on the occasion of their tenth wedding anniversary.

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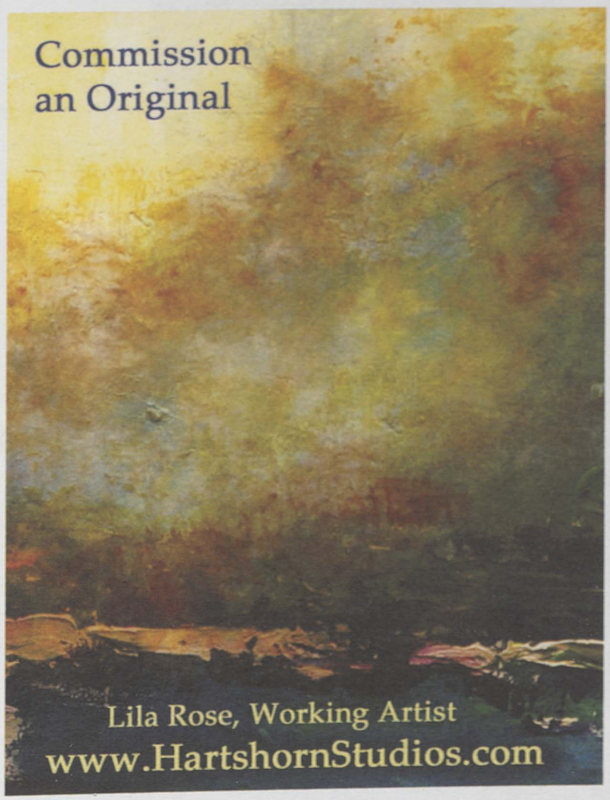


COME HOME REVEREND ALBERT WAGNER

East Cleveland outsider artist's family works with neighborhood development corporation to build a museum in his honor

by Joseph Clark

Rev. Albert Wagner believed in redemption. A minister and self-taught artist who began preaching and painting at age 50, he expressed this belief in both the form and material of his work. He proclaimed he had been called by God to turn away from sin and give moral and religious instruction through his paintings and sculpture. His depictions of biblical scenes, episodes from America's tortured history, and confessions of his own shameful misdeeds all contributed to the challenging, prophetic vision Wagner believed it was his task to spread. His creativity and piety could not be untangled from each other. As his daughter Bonita Wagner Johnson said, "God and art saved Albert from a world of sin."

Not only the content of his paintings, but even his materials expressed belief in transformative restoration. His sculptures were made from what he called "objects from the alley" — found objects which had been discarded or had outlived their original use. What might have been garbage was given elevated purpose in pieces like "A Black Cat Coming out of a White Bag," in which a bowling ball bursts from a sack. It represents Wagner's call to fearless, public testimony on behalf of the good and the right.

Wagner's family, with assistance from the Northeast Shores Development Corporation, is attempting to establish a museum that would present his work and the story of his life. The proposed location is a foreclosed house on East 156th Street. Given the Reverend's preoccupation with uplifting fallen things, it is perhaps appropriate the seat of his legacy might reside in a fixer-upper.

The three-story, white house is not very welcoming now. Its windows are drawn, and the front door is blocked by a sheet of plywood. A swing set stripped of swings stands guard over a back lawn which never received an autumn raking. Stray cats use the empty garage as a temporary shelter. However, steps are underway to turn the abandoned site into a living monument for the region's most important outsider artist.

The property is one of three acquired by NSDC using a $500,000 grant from ArtPlace, a national partnership of creativity-oriented philanthropic organizations. The effort, along East 156th Street in Collinwood, is known as the "Lotus Project." Its aim is to expand the neighborhood's arts district by reclaiming abandoned properties.

Alenka Banco, NSDC's business development specialist, said that NSDC currently serves as the museum's fiscal agent, but it has always been their intention to hand the reigns over to the Wagner family. But before that can happen, Banco said she would like to ensure that the museum is sustainable. To that end, she connected the Wagner family to legal help working to structure and establish the museum as a legal entity—perhaps a non-profit, or a foundation. NSDC is also planning a fund drive.

Though Banco said it was too early to say how the drive would be conducted or when it would take place, she said that donations can already be made to Northeast Shores with "Wagner Museum" noted in the memo or paperwork.

Funding would help ensure that the house is up to code and support planning for how the museum's space would be used.

But once this is done, organizers will be faced with the challenge of filling that space. Since Wagner's passing, his work has been spreading away from Northeast Ohio. It had originally been planned that Wagner's legacy would be kept where he made it, in his Lakefront Ave. home in East Cleveland. Before his 2006 death at age 82, he covered every wall from basement to attic with paintings. Its floors were covered with more sculptures than sticks of furniture. Even its exterior became an expression of enthusiasm with purple paint, found-object sculptures, and homemade signs reading "COME HOME ETHIOPIA" and "JESUS LOVE YOU."

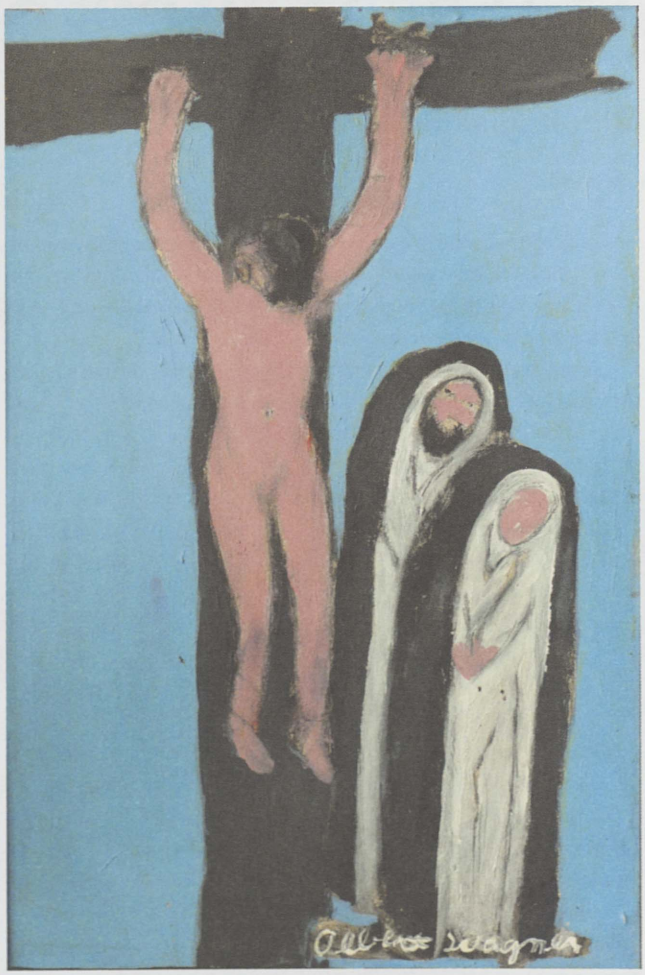
However, Wagner's poor health in his final months prevented him from preparing a will, leaving his home vulnerable to liquidation. In 2012, Wagner's children approached Gray's Auctioneers to manage an estate sale. During that auction, according to Gray's CEO Serena Harragin, 93 percent of a collection of 800 works from the home were sold.

Near the end of his life, the Reverend estimated he had made about 3,500 works; but now a comprehensive inventory is impossible. Even before Wagner's death and the auction, his collection was in constant flux. Wagner often sold works right off the walls, and his longtime friend Gene Kangas, an emeritus art professor at Cleveland State University, recalls that most of the sales that he witnessed were undocumented.

Though collectors from around the nation and world bought Wagner's work, most of his sales were to a small set of local buyers. The reverend's work came to their attention by word-of-mouth referrals. His appreciators were not organized, and did not coordinate any sort of tribute after his death.

In 2008, *One Bad Cat*—Tom Miller's documentary about the artist's life and work—was greeted with generally favorable reviews. That same year, Banco curated an exhibit of Wagner's work at her Convivium 33 Gallery. Since then, the larger Cleveland art world has periodically turned its attention back to Wagner, as when several of his works were included in a 2013 group exhibit on Rust Belt art at MOCA Cleveland.

Some of Wagner's most important works are accounted for, but already claimed—such as those collected by Allen Memorial Art Museum in Oberlin and the American Visionary Art Museum in Baltimore, MD.



Works of Reverend Albert Wagner from the collection of Bonita Wagner Johnson, photographed by Herbert Ascherman, Jr.

Wagner Johnson estimates that her family retains about 150 of her father's works. Though many of these are sketches, some are significant autobiographical paintings, including "Those Last Days with Albert," "Water Boy," and his first work, "Miracle at Midnight." Wagner Johnson said that it was too early to say which of the family's works might be displayed at the museum, and which would be kept private.

She also said she would be willing to look beyond her family's stores. The museum might request loans from institutions who have collected her father's work, or even buy back major pieces, Wagner Johnson said.

Even though she wants to do justice to her father's life story, Wagner Johnson said that it was not her plan to try to bring everything back. No single museum could possibly live up to Wagner's hopes for his own legacy. He had wanted his art and its message of renewal to be planted "on the four corners of the Earth."

Wagner Johnson recalls that during the auction, she was both sad to see the Reverend's work scattered across continents, but satisfied to see it reaching more people than ever.

"It overwhelmed me of course, but the better part of me knew this was his dream," Wagner Johnson said.

For Wagner, being able to connect moral, theological, or social ideas to the narratives of particular lives is what gave his work both artistic and vital power. For Wagner's legacy to be transmitted without losing much of its original impact, it must be tied to the details of his life. The meaning of the art grows in the context of the artist's biography.

"It was important that his art get out, and [that it] told a story that was important," Wagner Johnson said.

Wagner Johnson said she, her father and her family all wanted the Reverend's work to have both global reach and a local presence near his home. Creating a Wagner museum —if it becomes reality—is an opportunity to accomplish all that.

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WIDE OPEN SPACES: A NEW DIRECTOR, AND A BRAVE NEW WORLD

by Douglas Max Utter

COURTESY OF CHRISTINA VASSALLO

SPACES director Christina Vassallo speaks to the crowd during a benefit for her previous employer, Flux Factory, in Brooklyn, New York.

Christina Vassallo arrives in Cleveland at an exciting time. Hired by SPACES as the organization's new Director, the thirty-three year old comes at a moment in the city's evolution that just might be a turning point. Back home in Brooklyn, New York where Vassallo has headed the prestigious Flux Factory artists' space for the past three and a half years, word on the street (actually, in the January issue of *Fortune Magazine*) is that, ironically for Vassallo, Cleveland may be the new Brooklyn, due to the presence of three emerging hip communities on our city's near west side. That does sound hopeful, and so maybe Vassallo's move here will be like a really long ride around the Brooklyn block.

Or maybe not. The Tremont/Ohio City/Gordon Square triad might be something like Brooklyn, but without the subway or most of the people—and of course minus Manhattan; so not really.

In any case, you don't hear Vassallo complaining. Suitably for a young woman raised in Hackensack (within sight of the Manhattan skyline), who has lived in Brooklyn for eleven years, she doesn't have a car. She plans to ride her bicycle the mile or so commute to work from her new Tremont digs.

Apart from her administrative training and experience, there are other reasons why Vassallo may be a good fit at the always improvisational, fluidly creative Cleveland organization. Starting in 2003 she curated shows out of her apartment, "in a kitchen in Queens," as she puts it. Her curatorial "platform" Random Number emerged on the scene in 2007, organizing several exciting shows and projects. These included an exhibit of new Norwegian art "Darkness Descending," mounted at Lafayette College and a Manhattan "chashama" non-profit art site. Reviewed in the *New York Times*, that show inspired brief controversy when the chashama location displayed a life-size sculpture of a child suckling a goat in a window facing the street.

Less angst-ey perhaps but no less concerned with social issues, "The Golden Door" which Vassallo organized for the Jersey City Art Museum, presented a full-sized miniature golf course, illustrating the hoops and hurdles that face immigrants coming to the United

COURTESY OF CHRISTINA VASSALLO

Vassallo is car-free, and plans to commute to work by bicycle. We simply cannot applaud that enough. Go, Christina, go!

States. Also on her watch at Flux, the celebrated residency program there has attracted a number of remarkable artists, including Weiteke Heldens, the 2013 recipient of the Dutch Royal Award for Painting.

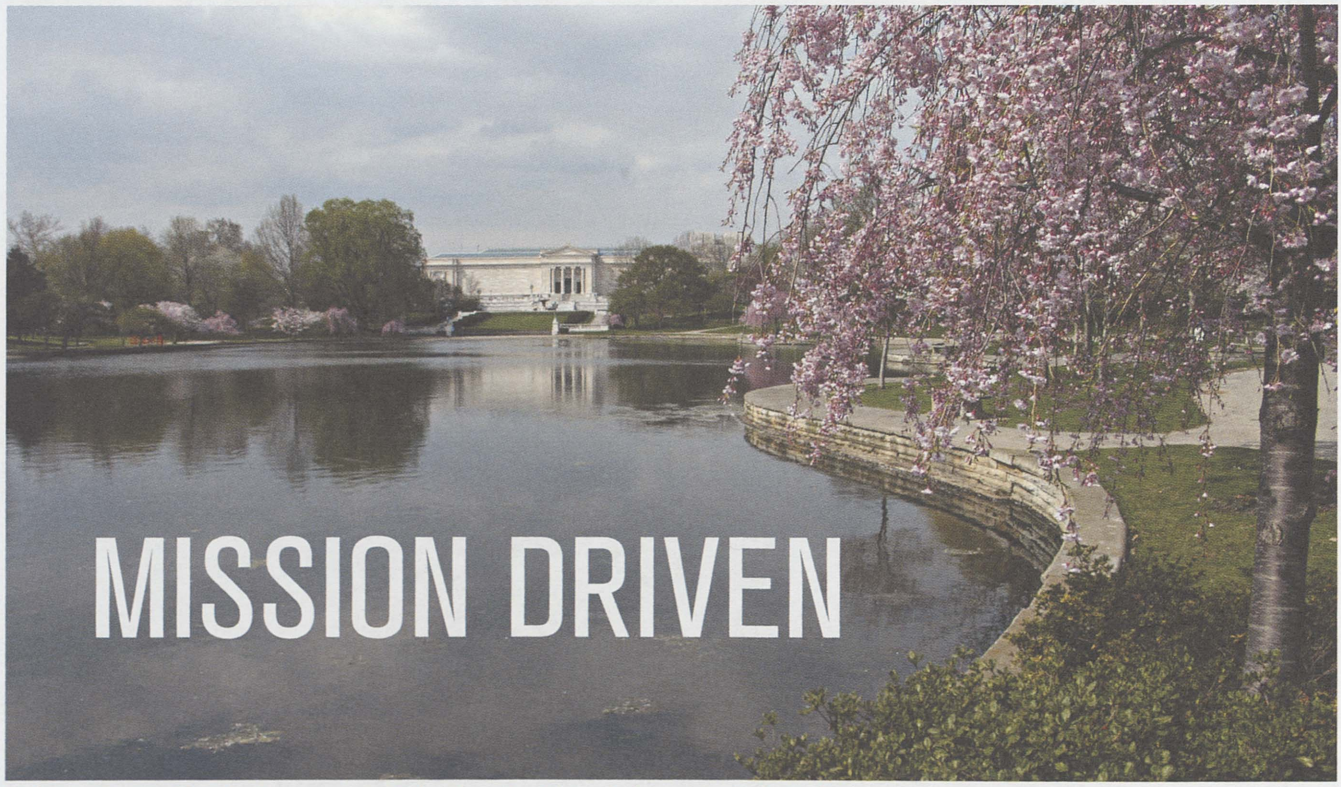
Asked why she decided to make the switchover from Flux Factory to SPACES Vassallo says, "I knew I wanted the job as soon as I heard about it. SPACES seems very "Fluxy," very comfortable that way. The people are extremely dedicated, and of course SPACES has been a big influence on Flux. I learned a lot about the Cleveland organization when I was applying for grants at my old job. [Like SPACES, Flux Factory has a significant artist residency program.] It just seems like a good time to make a move of this kind. The Board is so well-connected, it's going to be great to work with them. I'm excited to get to know the art scene here and the not-for-profit world."

There are some pretty big differences between the organizations, too. SPACES is about twice the size of Flux Factory in terms of its annual budget, which this past year hovered above half a million dollars. And it's been around a lot longer. SPACES is extraordinary in many ways, not the least of which is its mere survival. It's been going strong since 1978 – sixteen years longer than Flux Factory.

The most significant thing about the timing of Vassallo's appearance here is the fact that SPACES has recently sold its building, which a previous incarnation of the Board had hoped would provide financial stability far into the future. With money from the sale [$418,000] in its pockets, the gallery will continue to rent the suite it currently occupies, at least for this year and with an option to continue for two more. But the idea is to get away from the doldrums that SPACES has experienced at the present locale, in the margins of Ohio City, to shake things up and land somewhere, just a little closer to where the street life is. [SPACES development director Martha Loughridge confirms that the organization is in conversation and doing due diligence with a new landlord, but at press time couldn't say more than that].

Maybe that's where Vassallo's Brooklyn career comes into the picture. Her experience with an organization that exists just as much on the street as in the mind may help to guide the new Cleveland art exiles through the local wilderness. In Brooklyn the broader culture of art is everywhere, tucked into the life-textures and tastes of a world's crop of fresh MFAs, with ranks of older artists serried close behind. In Cleveland that big city-sense of imminent contact and connection tends to fade by the time you reach the sidewalk at the gallery doorstep. Perhaps we could learn something.

Vassallo has a small brown dog, who looks something like a lion and a lot like a walnut. Truman has charmed visitors at Flux Factory for the last several seasons, becoming that gallery's unofficial mascot. Hopefully he will find Cleveland and SPACES to his liking. Hopefully, so will Vassallo, who brings both big-city expertise and a fresh sense of place to a job that has always been all about change.



MISSION DRIVEN

The Cleveland Museum of Art's May Show was conceived before the opening of the neoclassical main building in 1916. The exhibit of regional art was an important and beloved part of the museum's programming until 1993

Why won't the Cleveland Museum of Art bring back the May Show?

by Henry Adams, PhD.

During a recent lunchtime talk at the Cleveland Institute of Art, Fred Bidwell, acting director of the Cleveland Museum of Art, told the crowd that the museum's May Show—the display of art made in Cleveland and the surrounding region, last presented in 1993—"won't come back." "It's just not part of the Cleveland Museum of Art's mission," Bidwell said.

For those who don't remember, the May Show was the Cleveland Museum of Art's most lively and best-attended annual exhibition for nearly 75 years. It once was viewed as central to the museum's identity. Why was it killed? And at a time when cultural institutions are so focused on community outreach, why not bring it back?

The notion that an exhibition of art made in Cleveland does not fit the art museum's mission is rather amusing in the context of all the museum does that's not directly connected to the display of art: holding an outdoor chalk festival for children; staging an annual costume parade; hosting a promotional event for the products of Hermes of Paris; and holding a wide array of concerts, dance performances and parties. In fact, if you check out the museum's website what you find is mostly not art-related but a list of entertainment events. And some of the art — such as Martin Creed's 2012 installation that filled an East Wing gallery with purple balloons—seem as much dedicated to entertainment as to art any usual sense. Surely showing art by Cleveland artists has a more direct relation to the museum's mission than some of this.

To be clear, I'm not opposed to these endeavors. In fact, it seems to me that the existing diversity of the museum's activities provides a good argument that the return of the May Show would be a good idea.

Interestingly, when the Cleveland Museum of Art was founded, the May Show was seen as central to its mission, and was one of the first major activities that the staff took on beyond completing and installing the building itself. The May Show was first proposed in January of 1914, two years before the museum's magnificent classical building was completed. The idea was put forward by the museum's first director, Frederic Whiting, whose background, interestingly enough was not in museum directing or curating but in art and crafts: he had led the Society of Arts and Crafts in Boston and edited their journal, *Handicraft*.

When the May Show made its debut in 1919, it was the first major exhibit after the museum's opening. Whiting gave the task of organizing it to his lead curator, William Milliken, who went on to become director in 1930, and made the May Show one of his principal endeavors until he retired in 1958. Not surprisingly, this

ERIN O'BRIEN

While Parade the Circle and many other community outreach projects are part of the museum's mission, exhibiting contemporary art of Northeast Ohio is not.

period of major investment in the May Show was also unquestionably the highpoint of art-making in Cleveland. Such figures as William Sommer, Henry Keller, Frank Wilcox, Clarence Carter, August Biehle, and Paul Travers produced distinguished work, and three artists produced works of national significance: Charles Burchfield, who received the first one-man show at New York's Museum of Modern Art; Viktor Schreckengost, whose Jazz Bowl is widely recognized as the finest example of American art deco; and Margaret Bourke-White, Cleveland's best industrial photographer, who caught the eye of the publisher Henry Luce and went on to produce some of the most extraordinary journalistic photographs of the 20th century. It seems not entirely a coincidence that this was also the period of Cleveland greatest growth and prosperity as a city.

Notably this was also a period of strong regional voices in American art, led by figures like Thomas Hart Benton in Kansas City or Grant Wood in Cedar Rapids, Iowa. But in retrospect one can surely fault the May Show for being too regional. It never seems to have occurred to anyone to put Cleveland art on national tour.

In 1958 when Sherman Lee took over, the May Show continued but quickly lost its soul. Lee was obsessed with the idea that the Cleveland Museum should acquire works that met an international rather than a local standard of artistic excellence, and his ascension as director coincided with the huge bequest of Leonard Hanna, which for several decades made the Cleveland Museum of Art the richest art museum in the world. Lee focused on acquiring time-tested masterworks, mostly by dead people, for large prices. The May Show didn't fit with this goal, and over the years Lee progressively took steps to make it less democratic and more exclusive—first by trimming the amount of art that was shown, and the representation of crafts, and then by reducing the number of artists, and making the criteria of inclusion more snobbish and rigorous. But of course this went against one of the chief goals of the May Show, to encourage artists whose work was not yet well known. The notion that art-making grows out of a supportive community—and that a museum can play a role in building such a community—was not a priority for him.

By the time he retired, the May Show had become a zombie. While it continued until 1993—and throughout its history drew very large attendance—it had clearly become an embarrassment to the museum's professional staff, who changed its format annually and finally discontinued it altogether. Is it a coincidence that Lee was buying his masterworks and killing the May Show at a time of urban turmoil, and the Hough riots, and the decline of Cleveland as a prosperous city?

Ironically, the rationale for events such as the May Show resurfaced just around the time when the May Show was killed off—and in good American fashion the argument revolves not so much around art as around money, and money-making fields such as real estate. Starting in the 1960s, it became apparent that artists can play a useful role as urban pioneers. In New York's Soho area, for example, artists established their studios in abandoned warehouses, and within a decade or so transformed an urban combat zone into a desirable place to live—today one of the most desirable and priciest residential sections of New York. (Some Cleveland neighborhoods have seen the same effect. In 1993, thanks to artists, Tremont had just begun to rise from its ashes.)

I think the argument for the May Show has at least three components. The first is that a lively art museum should present a mix of exhibitions, and that these don't need to follow a single proscription. Just as a magazine like *The New Yorker* publishes both funny cartoons and depressing articles about nuclear war and toxic waste, so a lively art museum can provide shows based on different premises. I'm all for the exhibition of famous paintings by dead artists, such as the wonderful Van Gogh show currently on view, organized chiefly by the gifted art historian William Robinson. But surely staging exhibitions of a different character by artists of more uneven performance could be stimulating as well.

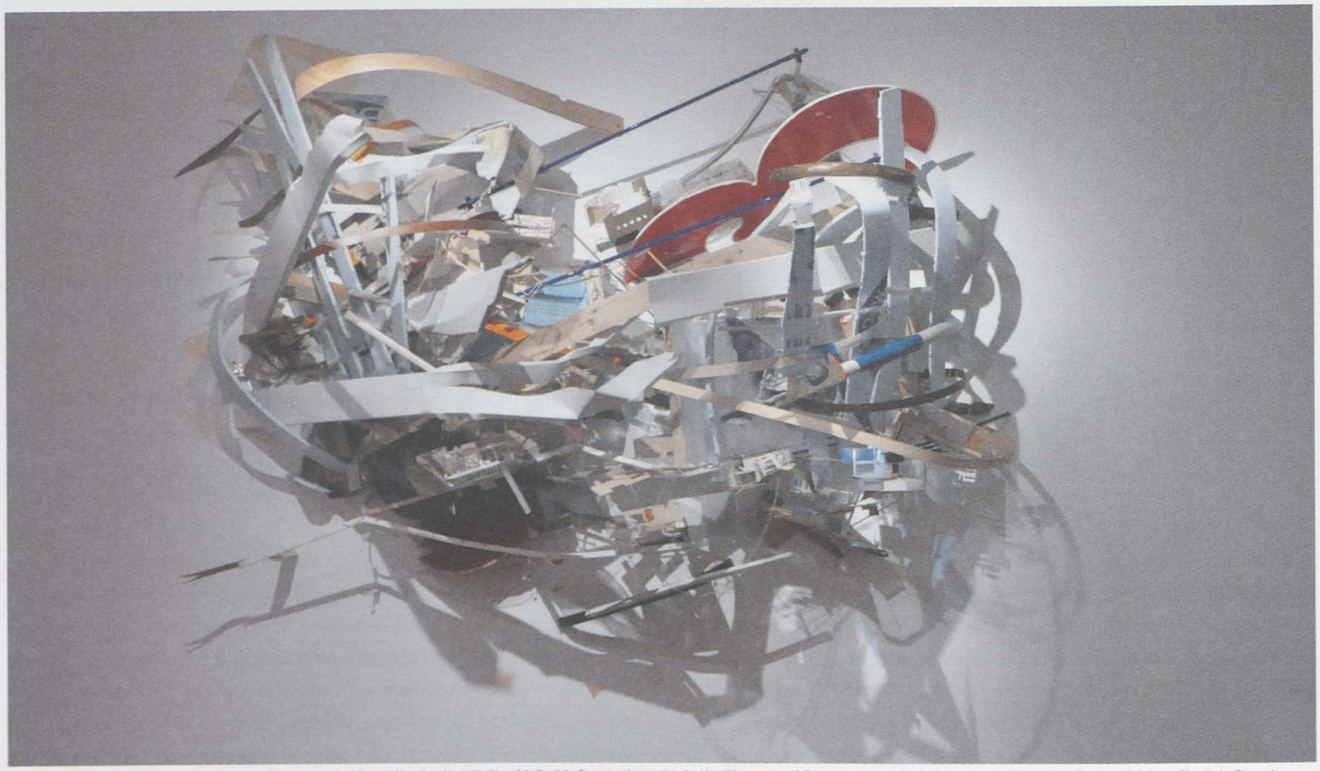
Second is the notion that while "quality" is important, an art show can have a more democratic aspect: other values, such as "community," may also have value. Surely it would be an interesting experience to get an overview of the art made in Cleveland, even if all the art is not at the highest level. And surely it is desirable to draw all these art-lovers and their friends to the museum. Above all, in a democratic society, surely it's desirable to have occasional forums which provide as many people as possible with a voice— artists included. Ultimately the most difficult question about the May Show is to what degree should "quality" be the criteria of selection. There's no single or simple answer to this question, but surely "quality" needs to be balanced against other variables.

Third is the realization that people often rise to a challenge—that as Shakespeare once noted, while some are "born great," others "have greatness thrust upon them." If the Cleveland Museum regularly provided Cleveland artists the opportunity to show their creations, this would surely be an incentive to produce outstanding work. Not everyone would succeed. But a few gifted artists who are somewhat languishing today would surely rise to the challenge and amaze us.

WHAT PRICE FOR YOUR SOUL?

Artists talk about how they value their work

by Michael Gill



COURTESY OF THE ARTIST

THIS PAGE: Jennifer Omaitz, *Tectonic Limit*, 2013, Mixed Media, H: 110 W: 130 D: 58. Created on site in the Museum of Contemporary Art, Cleveland. NEXT PAGE: Matt Dibble, Electric Brawler, enamel, oil, and charcoal on canvas, 75"X85", 2013.

State Representative Sandra Williams was taking a tour of Zygote Press, when—having looked at the machines and talked about outreach programs—she was comfortable enough to ask a very basic, honest question.

"Why," she wanted to know, "is art so expensive?"

She was not standing in the presence of expensive art. In fact, nothing on the gallery walls or in the display portfolios was priced higher than $500. But for someone whose world doesn't generally include gallery openings or studio visits—in other words, for the vast majority of people in the world—it was an excellent question.

What price to put on art is a question that challenges artists themselves. How do they value and stand up for the value of their creativity?

Since the person asking is an elected official, I'll note that the answers she got came from both liberal and conservative points of view. On the one hand, her tour guides asked her to consider the cost of materials, and how many hours of labor were invested, and to multiply by an hourly wage set according to the artist's experience and training. On the other hand came the market-based perspective—the idea that a piece of art is worth exactly what a buyer will pay for it. William Busta observes that the real value of art is established the second time it is sold, at which point all factors beyond the market itself are pared away. But for artists pricing their own work, it can be much more complicated than that.

"My initial response is that most artists don't charge enough," says painter Matt Dibble. At his day job, as owner of a roofing company, Dibble estimates by the "square," which is a 10-foot square, or 100 square feet of roof. It's a simple calculation involving the cost of shingles and the time it takes to install them. An element of the same thinking, nuanced by experience and the market, applies to pricing art. His work is represented by Tregoning and Company. "With Bill, I have a number I use as a multiplier. I take the long measurement and multiply it." He arrived at the factor by considering the prices at which his art has been sold, and figuring that his experience and the number of shows he's been in add value. "Everything is negotiable if someone is serious about buying a piece of art, especially if the person has been collecting your work before. You don't get the same professional courtesy from your doctor or from [a store like] Target."

Imagine saying, 'I'd like this blender, but I only want to give you so much for it.'

"It's a tricky situation, because an artist always needs money."

COURTESY OF THE ARTIST

A lot of painters use some variation on the cost-of-materials plus the surface area, multiplied by an hourly rate.

Painter Debra Sue Solecki used to do architectural renderings: she was hired by firms to create the pictures that would help clients imagine what their plans for houses or buildings would look like. For those she charged by the square inch. She usually keeps a log, tracking the hours that go into a given piece, which makes it easy to track time plus the cost of supplies. The amount she pays herself per hour has gone up over time. She also charges more for certain works: if a piece won an award in a juried show, it develops a resume of sorts, and the price can go up. Likewise if prints were made from the original.

Jeweler and fine metal smith Kim Baxter, of Flux Metal Arts studio, takes the cost-and-labor calculation seriously, using an Excel spread sheet that takes into account studio costs, utilities, insurance, rent, plus materials, packaging, and time invested.

"I see too many artists undercut their own prices because they are trying to compete with a discount culture of Asian imports," Baxter says. "It is up to us to educate our customers. Art is subjective, and the emotional value to the customer is what prompts them to buy a painting that makes them happy, a piece of jewelry that makes them feel beautiful, or a hand thrown mug that is a pleasure to hold and drink from."

Wax encaustic painter Dawn Tekler adds that her public interaction once a month at 78th Street Studios "has proven to be an invaluable research and educational tool." She says many of her potential patrons are new to the art world and don't know that galleries need to make money, too, and do so by commission: the artist herself usually gets 50 to 60 percent of the sale price. So, to get the wage they want, artists have to consider that, too.

Not all painters calculate like that. Rob Hartshorn—who has become known among universities and other institutions for his richly detailed portraiture—says he arrives at prices in an emotional way: "There's a crossover point, where it feels like it's OK to let a painting go."

More conceptual art raises more complex pricing challenges: it's not simply about the value of time, materials, and skill, but the market value of ideas.

The question took Loren Naji quickly to the story of JSG Boggs, who draws one-sided likenesses of US currency, and "spends" them in restaurants and shops. He represents them as art—not as money—but values them based on the standard US currency denomination represented on the note. For him, the question is not about the value of art, but about what gives money its value.

Josh Usmani—whose "Funny Money" consists of bank notes from around the world, brightly colored with ink—says he prices by comparison and intuition. "I look for work by artists I respect, work I would feel comfortable fairly trading for my own."

Pricing his own art, Loren Naji says, is "intuitive." "If I absolutely love something and don't want to sell it, I price it higher." He understands that an artist's name can affect value in the marketplace, but personally doesn't think it should. For him, it's all about aesthetic value and personal attachment, for both the buyer and seller. In his mind, the pale orb that has hung like a moon for years in his gallery, marked with abstract ink lines, doesn't gain value from the fact that multitudes of his visitors have seen it and would recognize it anywhere. What gives it value is the simple fact that he likes it.

Clearly, pricing by intuition is complicated Brandon Juhasz prices by comparing his work to similar artists, but his choices are complicated by yet another idea.

"When I see my friends, who would really appreciate the art and would love to live with it, but can't afford it, I question the structure. Why should the art be owned by only one demographic (the well-to-do)?".

For her conceptual installations, Jennifer Omaitz deals with yet another kind of complication. She considers the cost of materials, her time, and her own resume. But to sell one of her installations, after it is constructed, she has to carefully disassemble, documenting every part of the process with stills and video, pack it up, and then reconstruct on location. Collectors have to cover the cost of shipping, and even accommodations for the time it takes to do that—including for not only the artist, but sometimes an assistant. "I base my price on all of this so that the work will be reconstructed in a condition that is almost the same as if it were in a gallery/museum setting," she says. Because there are so few buyers who have space to install the kind of work she does, she usually offers prices only on request.

No matter how artists price their work, Deb Lawrence urges both buyers and sellers to resist looking at art as a commodity. "Most important is the fact that art is not...or should not be ... about production. We're not factories where ideas are generated in the blink of an eye, supplies are purchased, and then we churn out piece after piece, assembly line style. Each new work takes a tremendous amount of thought, soul searching, and research, trying things out, moving things around until its personality begins to emerge ... The irony of it all is that the beauty of so many works lies in their apparent effortlessness and simplicity ... [the feeling that] your own kid could do it. Don't be fooled." ⊏

Christian Patterson, *Zippo*, from the series "Redheaded Peckerwood," 2010.
© Christian Patterson

REDHEADED PECKERWOOD

Photographs by Christian Patterson

SUPERBLACK

New Work by Jordan Tate

March 29 – June 14, 2014

Friday, March 28: Members Preview, 5 PM
Public Opening, 7- 9 PM

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when the Collective Arts Network celebrates the beginning of our third year!

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FOOD. DRINKS, MUSIC. ART. SURPRISES.

at the Morgan Conservatory

Proceeds benet CAN and help Northeast Ohio galleries keep you informed.

ARTFACE

Laila Voss and Bruce Edwards

Photographed by Herbert Ascherman, Jr.

SPACES trustee Laila Voss was active at the organization "more or less invisibly," even before she got involved with the DOMO artist-designed furniture project in 1985. She credits SPACES with jump-starting her involvement with artists in Cleveland. Bruce Edwards' first Cleveland show was also held there, in 1992. The two have shared a Tremont studio since 1994. Bruce is now SPACES' Residency Coordinator. "There has been pretty much a constant running dialogue between us about our work since the day we met," says Edwards. "We have done several collaborations, and talk about art constantly, often about current projects." Speaking of which, Voss is in the process of finishing a series of small sculptures she calls "urban reliquaries," among other work. Edwards has an upcoming show at Brandt Gallery (opening with the May Tremont Art Walk). Together, Bruce and Laila will exhibit at the Maria Neil Art Project in Collinwood, in June.

CONTINUING

FEBRUARY 28 - MARCH 30, 2013
Two Views: Photographs by John Tellaisha and Tim Lachina
Bonfoey

FEBRUARY 21ST - MARCH 24TH
Transmitting Emotion
Jessica's Gallery at the 5th Street Arcades

FEBRUARY 21 – MARCH 22, 2014
New Terrain: Works by Susan Danko
Harris Stanton

JANUARY 31 THROUGH APRIL 19
Lori Kella: *Artificial Worlds*
at the Shaker Historical Society
presented by Maria Neil Art Project

FEBRUARY 21 - MARCH 28, 2014
What Happens is Another Opening Reception
Zygote Press

MARCH

MARCH 7
Michael Loderstedt
March 7 to April 19
William Busta Gallery

MARCH 7
Matthew Kolodziej
March 7 to April 19
William Busta Gallery

MARCH 7
Hilary Gent: *Aftermath*
March 7 through April 19
Maria Neil Art Project

People familiar with Hilary Gent's paintings are accustomed to urban landscapes that explore the planes, shadows, and lights of the city—not bleak scenes, but colorful paintings that embrace their subject as much as they examine it. This month the voracious duo of Adam Tully and John Farina present a new stage in the artist's evolution, with *Aftermath*. Gent's new collection of paintings, all 12" X 12" oils, portray up close the aftermath of a fire in a building nearby her gallery at 78th Street Studios, and take it to a greater level of abstraction: you'll find fragments of buildings, and jumbles of discarded furniture and fixtures, but at least as importantly the close-cropped scenes show balanced composition in a warm, earthy palate. Aftermath is at Maria Neil Art Project, 15813 Waterloo Road, Cleveland. Call 216.832.7106, or 440.465.1624, or go to marianeilartproject.com.

MARCH 7
DIRGE: Reflections on [Life and] Death
March 7 - June 8
MOCA

MARCH 7
Sarah VanDerBeek
March 7 - June 8
MOCA

MARCH 9
Treasures on Paper
Cleveland Museum of Art

These are the kind of works that catalyze novels. The drawings and prints in Cleveland Museum of Art's *Treasures on Paper* exhibit include one of Michelangelo's red chalk studies for the ceiling of the Sistine Chapel. There's an impression of Pieter Bruegel the Elder's "The Rabbit Hunt"—the only one of Bruegel's drawings the artist etched himself. There's Giulio Campagnola's engraving, "Venus Reclining in a Landscape," which was acquired for the museum by the Print Club of Cleveland from the Hermitage Museum during the Great Depression when the venerable Russian institution had fallen on hard times. In all more than seventy pieces spanning six centuries will be on display. It's in the Prints and Drawings gallery, March 9 through June 8, at the Cleveland Museum of Art, which of course is at 11150 East Boulevard, Cleveland. Call 216.421.7350, or go to clevelandart.org. Free.

MARCH 14
NOADA 2014 ARTExpo
Friday – Sunday, March 14, 15 & 16
Transformer Station

MARCH 14
Tremont Art Walk

MARCH 14
Against the Dying of the Light: Lightscapes
Recent works by Lila Rose
Hartshorn Studio

Hilary Gent, from the Aftermath series, 12" X 12" oil, courtesy of the artist.

MARCH 19
Hidden Mother: A Contemporary Perspective
March 19 - May 11, 2014
Cleveland Print Room

MARCH 20
David Colagiovanni: Video Music
March 20 - May 29
Sculpture Center

MARCH 20
Sara Holwerda: *And is Herself Created*
March 20 - April 17
Opening reception featuring a live performance of The Fall
Sculpture Center

MARCH 21
Third Friday at 78th Street Studios

MARCH 21
Scott McIntire Solo Exhibition
March 21 - May10, 2014
Kenneth Paul Lesko Gallery

MARCH 21
Book Signing and Trunk Show
BAYarts

MARCH 23
From WOMAN VII
March 23 - 28
Women of Achievement awards at 2 pm March 23
Artist reception 5 pm March 23
Arts at Lakeland

MARCH 28
Nicky Nodjoumi
March 28 - May 3
Lunch on Friday with Nicky Nodjoumi: 12:15 pm Friday, March 28
Bruce Checefsky interviews Nicky Nodjoumi: 5:00 pm March 28
Opening Reception 6-8 pm March 28
Reinberger Gallery West
Cleveland Institute of Art

MARCH 28
Dinner by Design – Art of the Table
March 28 - May 3
Reinberger Gallery East
Cleveland Institute of Art

MARCH 28
43rd Annual Student Show and Merit Exhibitions
March 28 – May 3
Cleveland State University

MARCH 28
Bioforms + Microcosms: works of Kate Budd, Eva Kwong, Beth Lindenberger, Sherrie Simms, and Donna Webb
March 28 – April 25, 2014
Opening reception 5:30 - 8 pm Friday March 28
Harris Stanton

MARCH 29
Christian Patterson: *Redheaded Peckerwood*
March 29 – June 14, 2014
Transformer Station

Photo from Redheaded Peckerwood, by Christian Patterson.

Photographer Christian Patterson shows himself to be equal parts artist and investigative journalist in *Redheaded Peckerwood*. He created the exhibit (and a book of the same name) after retracing the travels of two teenagers—Charles Starkweather and his younger girlfriend Caril Ann Fugate—who in 1958 murdered ten people during a three-day spree across Nebraska to Wyoming. The exhibit is built around his contemporary photos of locations along the way—landscapes, portraits of ruined houses—juxtaposed with historic documents and some things that belonged to the murderers and their victims: a map, a poem, a confession letter, stuffed animal (some of which Patterson discovered while tracing their path, decades after the crimes were committed). The photographs both document scenes and imply danger and emotion. It's like an historical novel, mixing fact with fiction, and continuing the exploration of that innuendo begun at Transformer Station with Cleveland Museum of Art's exhibition, *The Unicorn*. Opening March 29, and continuing through June 14 at Transformer Station, 1460 West 29 Street in Ohio City. Noon to 5 pm Wednesdays, Fridays, and Saturdays. Noon to 8 pm Thursdays. Call 216.938.5429. Free.

MARCH 29
Jordan Tate: *Superblack*
March 29 – June 14, 2014
Transformer Station

APRIL

APRIL 4
MIX: Ideation, featuring DJ Rekha
Friday, April 4, 5-9 p.m.
Cleveland Museum of Art

APRIL 4

Arabella Proffer: *Ephemeral Antidotes: Revisited*

From *Ephemeral Antidotes: Revisited*, by Arabella Proffer.

For as long as Cleveland has known her, Arabella Proffer has been painting in a mash-up style that blends punk rock with Renaissance portraiture, including biographies of her subjects, which are often fictitious aristocrats. Her show at BAYarts continues along that line, and picks up a new thread: lately, the biographies incorporate details of historic, misguided medical practices. Proffer was diagnosed with an aggressive cancer in 2010, and part of the treatment was having a section of her leg removed. During treatment she came across a 16th century painting of the physician brothers, Saints Cosmas and Damian, who were frequently depicted as having cured an amputee by grafting on another person's leg. The show opens with a reception from 7 to 9 p, Friday, April 4, and continues through April 25. Proffer will give a gallery talk at 6:30 Wednesday, April 9. BAYarts is at 28795 Lake Road, Bay Village. Call 440-871-6543, or go to BAYarts.net.

APRIL 6

Lakeland Community College Visual Arts Student Exhibition

April 6 – May 1

Artist reception and awards ceremony April 10, 7 – 9 p.m.

Lakeland Community College

APRIL 11

Tremont Art Walk

APRIL 11

No Exit New Music Ensemble

SPACES

APRIL 11

Spring Open Studio

Screw Factory Artists

APRIL 11

Iron Printmaker Exhibition + Benefit

6-9 pm Friday April 11, 2014

Exhibition through April 26, 2014

Zygote Press

APRIL 11

Phoebe Marie Nelson, *The Long Ease: Post-Cancer Works*

April 11 - May 3, 2014

Brandt Gallery

APRIL 11

Tower Press Artists Group Exhibition, curated by Robert Thurmer

Exhibit Friday April 11th, 5-9 pm

Gallery Conversation moderated by Robert Thurmer at 6:30 pm

Wooltex Gallery

APRIL 12

Monster Drawing Rally

SPACES

APRIL 12

OH, Letterpress

April 12 - June 7

Morgan Conservatory

APRIL 18

Third Friday at 78th Street Studio

APRIL 22

Runway Show

7:30 pm April 22 in the lobby and gallery

Cleveland Institute of Art

APRIL 24

Amanda Briede: *New Moon Ball*

April 24 - May 29

Sculpture Center

APRIL 25

Christi Birchfield painting and drawing

April 25 to May 31

William Busta Gallery

APRIL 25

Susan Umbenhour

April 25 to May 31

William Busta Gallery

APRIL 25

Artists at Laurel School: Jane Berger, Catherine Butler, Renee Psiakis, Jeanne Regan

April 25 to May 31

William Busta Gallery

APRIL 27

Festa di Primavera benefit

Westlake-West Shore Arts Council

MAY

MAY 2
2014 Absolute Art Auction
May 2 – May 9, 2014
Vodka Tasting / Closing Party 5:30-7:30 pm Friday May 9
Harris Stanton

MAY 2
Creative Fusion artist Olivia Mihaltainu exhibit
May 2 - 24, 2014
Opening reception 6-9 pm Friday May 2, 2014
Zygote Press

MAY 2
Flower Power: Cynthia Penter, Deborah Pinter, Daiv Whaley
May 2 through June 21
Maria Neil

MAY 2
Undercurrent: works of Steve Ehret, Bob Peck and Ron Copeland
6 pm to midnight, Friday, May 2, 2014
Loren Naji Studio- Gallery

MAY 9
Tremont Art Walk

MAY 9
Bruce Edwards, Constant Background
May 9 - June 14, 2014
Brandt Gallery

MAY 9
Art in Le Jardin: 8th Anniversary: May 9, 2014
Hartshorn Studios

MAY 16
Third Friday at 78th Street Studios

MAY 16
5th Annual May Show Juried Art Exhibition
May 16 – July 18
Artist reception and awards ceremony 7-9 pm May 16
Lakeland Community College

MAY 16
Graphic Advocacy: International Posters for a Digital Age 2001-2012, and
2014 Cleveland Clinic Explorers Exhibition
May 16 – June 21
Cleveland State University

MAY 16
Lissa Bockrath Solo Exhibition
May 16 – July 12, 2014
Kenneth Paul Lesko Gallery

MAY 23
Terry Welker
May 23– July 25, 2014
Opening Reception 7-10 pm : May 23, 2013
1point618 Gallery

MAY 23
Jennifer Omaitz, *Solid Movement*
May 23– July 25, 2014
Opening Reception 7-10 pm : May 23, 2013
Project space at 1point618 Gallery

JUNE

JUNE 12
Ryan Legassicke: *Shadows - Wall Disease*
June 12 - July 30
Sculpture Center

JUNE 12
Janet MacPherson: *Processional*
June 12 - July 30
Sculpture Center

JUNE 13
Tremont Art Walk

JUNE 14
BAYarts Art and Music Festival

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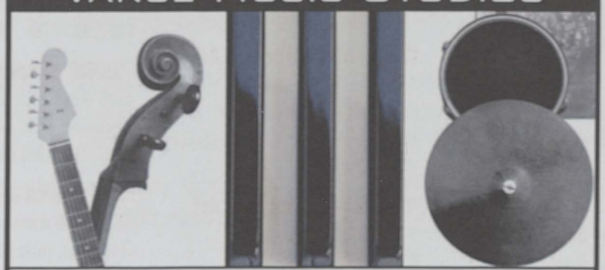

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330.376.9185

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216.791.9303

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artistsarchives.org
216.721.9020

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216.421.4355

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City Artists At Work
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cityartistsatwork.org

Cleveland Arts Prize
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Cleveland Institute of Art
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Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
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clevelandart.org
216.421.7350

Cleveland Print Room
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The Cleveland State University Art Gallery
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Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Community Partnership for Arts and Culture
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216.575.0331
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The Florence O'Donnell Wasmer Gallery
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Pepper Pike, Ohio 44124
ursuline.edu
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Flux Metal Arts
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christy@grayhausstudios.com
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Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kokoon Arts Gallery
1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND Studio
1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way E.
Massillon, Ohio 44646
Massillonmuseum.org
330.833.4061

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Negative Space
3820 Superior Avenue
Cleveland, Ohio 44114
thinknegativespace.com
216.485.3195

Northern Ohio Art Dealers Association
info@ohioart.org
ohioart.org

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

Present and Accounted
A consortium of galleries celebrating the 25th anniversary of the Cleveland Performance Art Festival

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Proximity
1667 East 40th Street
Cleveland, Ohio 44103
proximitycleveland.com
216.262.8903

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaker Historical Society
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

SPACES
2220 Superior Viaduct
Cleveland, Ohio 44113
spacesgallery.org
216.621.2314

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

TerraVista Studios
1400 East 30th, Street #401
Cleveland, Ohio 44114
terravistastudios.com
216.523.1387

Thomas French Fine Art
thomasfrenchfineart.com
330.867.1679

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.
1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

Westlake-Westshore Arts Council
PO Box 45189
Westlake, Ohio 44145
w-wac.org

William Busta Gallery
2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com
216.298.9071

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

Individual Artists

Herb Ascherman
ascherman.com

David Bergholz
davidbergholz.com

Kevin Busta Industrial Furnishings
kevinbusta.com

John Carlson Studios
carlsonstudio.net

Design Culture Cleveland
designculturecleveland.com

JoAnn Dickey Design
JoAnn Dickey
joanndickey.com

Susie Frazier
susiefrazierart.com

Michael Gill
gyroscopethattakesyouplaces.wordpress.com

Diane Hoeptner
dianehoeptner.com

Leslie Edwards Humez
clevelandartsculpture.weebly.com

Debra Lawrence
deblawrencecontemporary.com

Jason Lehrer
jdlehrer @ yahoo.com

Liz Maugans
lizmaugans.com

Jason K. Milburn
jasonkmilburn.com

Erin O'Brien
erin-obrien.blogspot.com

Eric Rippert
ericrippert.com

Judy Takács
judytakacspaintspeople.com

Dawn Tekler
dawntekler.com

Dan Tranberg
dantranbergstudio.com

Douglas Max Utter
douglasutter.com

Dr. Marie A. Simon and John Michael Zayac
theznotes.com

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The Large Plane Trees, November–December 1889. Vincent van Gogh (Dutch, 1853–1890). Oil on canvas; 73.4 x 91.8 cm. The Cleveland Museum of Art, Gift of the Hanna Fund 1947.209.
Portrait of Reiko, 1921. Kishida Ryusei (Japanese, 1891–1929). Oil on canvas; 48.3 x 55.9 cm. Tokyo National Museum (A-10568)

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